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## समर्पण

१

‘पिता समान प्रजा नै पाळे  
नेड़ी आणै नको अनीत  
जैतहरा, घर-घर जंगळ में  
गायीजै मंगळ चा गीत

जुग-जुग जीवौ जै जंगळघर  
कोड़ दिवाळ्यां राज करौ  
लछमीनाथ करौ चित-चाया  
मा करणी सिर छत्र धरौ

बूढी सादुळ भूप वीक-धर  
 आणंद सरि उमगाणी  
 मन-मन में नव श्रंखुर फूटा  
 जंगळधर लहराणी

नाच सारंग सारंग बोल  
 सारंग मापूबर  
 वीकहर घुंता मुरधर  
 जीवण टहुका भारे

बाज धर-धर रहस-वधाई  
 तो वूठां वीकाणें  
 तीज तणो तिवहार सदाई  
 वीक तणी धर माणै

घुळवट-पाळय करण-समोभन  
 घण मौजां वरसावें  
 सायण वीकनेर सुरंगो  
 चारुं मास मनाई

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## FOREWORD

'The Sudul Oriental Series', of which the present is the dedicatory volume, has been established under orders of His Highness the Maharaja for the purpose of bringing to light and publishing old Rajasthani and Hindi manuscripts preserved in the Oriental Library in Bikaner. It is therefore, a companion series to the Gangul Oriental Series which publishes ancient Sanskrit manuscripts.

His Highness the Maharaja's interest in Rajasthani and Hindi, and his desire to encourage literary activity in the language of the people, are in keeping with the high traditions of the Bikaner Dynasty. More than one of the Rulers and cadets of Rao Bikaner's House have made notable contributions to Rajasthani literature, of these, undoubtedly the most famous is Maharaj Prithvi Raj Rathore, the friend and companion of Akbar, whose *Velu Krisan Rulmini ri*, which was edited sometime ago by the Hindustani Academy of Allahabad, is one of the acknowledged masterpieces of vernacular literature. A poem by Maharaj Karan Singh is also included in the present volume.

I am deeply obliged to Dr C Kunhan Raja, M A, D Phil (Oxon), Honorary Adviser to the Anup Sanskrit Library, who placed his enthusiasm and trained skill in matters of this kind unreservedly at the disposal of this Government. The Editorial Board of the series has been responsible for the selection of the pieces, and I would take this occasion to give expression to my thanks to Professor N D Swami,

and the staff of the Anup Sanskrit Library on whom fell the responsibility of selecting and editing the pieces.

I trust *Git-Manjari* will be the precursor of a useful and popular series which will not only show to the world the rare beauties of ancient Rājasthani literature, but will be an inspiration and encouragement to the literary workers in Hindi and its dialects.

K' M. PANIKKAR

## PREFACE

His Highness the Maharaja of Bikaner was graciously pleased to sanction the publication of a Series called the Sadul Oriental Series, in which will be included classics in Rajasthani and Hindi. The Bikaner State had already started a serial publication of Sanskrit works and it was my privilege to edit the Dedicatory Volume in that Series. Now I am editing another work in that series. The members of the Anup Sanskrit Library, Bikaner, and myself feel it a source of great joy and gratification that the Dedicatory Volume in the Series bearing His Highness' name could be got ready to be submitted for His Highness' kind acceptance on the auspicious occasion of his birthday.

During my brief stay at Bikaner in May and June of this year, the most important point to which I paid my attention, among other things, is the arrangements for the publication of the first volume in the Series which His Highness was graciously pleased to sanction even in the first year of his reign. The idea struck to me that the most appropriate material for inclusion in the Dedicatory Volume would be a collection from the immensely rich literature of contemporary songs in Rajasthani, available in the Anup Sanskrit Library, describing the exploits, the great royal virtues and the liberality of the former kings of Bikaner and the great patronage bestowed by them on poets and authors, as sung by the bards of those days. I placed this suggestion before Major K. M. Panikkar,

the Prime Minister of Bikaner, himself a great scholar and author of world reputation, and he appreciated the idea very much and approved of it

With the assistance of Mr. Ram Nivas Harit and Mr. Megh Raj Goswami, who are both on the staff of the Anup Sanskrit Library, I arranged for the preparation of a preliminary collection of songs. Since my plan was to get the volume ready in time for submission to His Highness on the occasion of his birthday, I decided to select forty two songs, in so far as he completes his forty second year

On a model prepared by me for the first few songs, the prefatory notes in English were prepared for all the songs. The corresponding notes in Rajasthani were taken from the work from which the collection was mainly made. The selection of types, the general plan and arrangement and the whole format were suggested by me. I am very much obliged to Professor Narottama Das Swami for his kind help at all the stages in the progress of this undertaking

It is only in the fitness of things that in such a collection of songs, the first should be a *Mangal* song about Sri Karnaji Devi. It was through Her blessings that Rao Bikaji was able to found the kingdom in the middle of the fifteenth century. The fruits of Her continued blessings and Grace on the successive occupants of the Bikaner Throne are even now evident from the high position which the State occupies and from the prosperity and advanced condition of the affairs in the State

The songs included in this volume were sung in the praise of the kings of Bikaner starting from Rao



Bikaji, the founder of the Kingdom, to Maharaja Anup Singhji, who ascended the throne about two centuries after the kingdom was founded. Similar songs are available about the subsequent kings also, in the collection of the Library. In so far as the major portion of the works in the Library was collected by Maharaja Anup Singhji, I thought that this volume may stop with him. Songs about Maharaj Prithvi Raj Rathor, brother of Maharaja Rai Singhji and about Padam Singh, brother of Maharaja Anup Singhji are also included in this collection. A song composed by Maharaja Karan Singhji is also added (No. 26).

The Press is not equipped for the publication of such works and its normal work was heavy enough. During recent times, the work in the Press has increased considerably. It is above all such responsibilities that the Press had to undertake this publication also. The Superintendent of the Press deserves great credit for publishing the book so very expeditiously; the speed has not at all affected the quality of the printing or the general appearance and the get-up of the book.

Sincere thanks are due to all these persons who have worked for bringing out this publication in time, taking a really personal interest in it and ignoring great personal inconvenience.

Major K. M. Panikkar, the Prime Minister of Bikaner, has been the fountain for all inspiration that has given the necessary strength and perseverance to all those who have worked hard in bringing out this

book in time. In the midst of the heavy official duties, which would have staggered even the steadiest person, he has been able to fully go into the minutest details and to give proper advice and guidance. The encouragement that he has always given has enabled those who worked in bringing out this publication to finish the work in proper time.

I take this opportunity to record my sincere gratitude to Major K. M. Panikkar for giving me this chance to be associated with this publication, although my association here is purely unofficial and informal. During my fairly long period of connection with the Adyar Library and the University of Madras now extending over nearly twenty years I had learned something about higher research and about publication of works, and during my stay in Bikaner in May and June of this year, I was given a chance to make my experience in this line of some service to the Anup Sanskrit Library. My part in this publication consists of merely giving advice and some suggestions. I am grateful to the Prime Minister for making it possible for me to make even this small contribution for such a great undertaking. It is, indeed, a great privilege for me to get this chance to be associated with the Serial publication inaugurated by the Government of His Highness the Maharaja of Bikaner even though I do so only in a very informal and unofficial way.

On behalf of all those who are devoting their time and energy for the study of Indian Languages and

Literatures and who are interested in these literatures, and on my own behalf, I express the gratitude of the world of scholars to His Highness the Maharaja for the noble patronage he is bestowing on Indian Literatures and Indian Culture, following the great traditions of that Royal House. For all the kindnesses and favours bestowed by His Highness on me, the only way in which I can show my gratitude is by placing at the service of His Highness whatever little capacity for work that I may have earned by dedicating myself to the cause of higher studies and research.

University of Madras, }  
10th July, 1944. }

C. KUNHAN RAJA.

# GIT MANJARI

## INTRODUCTION

On the occasion of inaugurating a Series bearing the name of His Highness the Maharaja of Bikaner, for publishing classics in Rajsthani and Hindi, one can not think of a more appropriate literature for inclusion in the Dedicatory volume than the songs that are collected here. This volume is dedicated to those great kings of old, who founded and protected the Bikaner kingdom, who fought against the infidels who were defiling the sacred land of their forefathers

... life they represented the ideal of kingship and one has only to read through authentic presentations of the history of Bikaner to find out how all the great qualities of kings enumerated by Kalidasa in the opening verses of his immortal Raghuvamsa were truly exemplified by these kings in their daily life. For one, starting on writing a history of Bikaner, no better introductory statements can be secured than the five verses beginning with

सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।

आसमुद्रक्षिवीरानामानाकरथवर्त्मनाम् ॥

in the Raghuvamsa

The appropriateness of the collections contained in this volume is not confined to the fact that these songs deal with the greatness of the early kings of Bikaner. As literature, they can compare with the best that is available in any literature of the world, ancient or modern. These songs reveal the condition of the times as visioned by the great poets of the day—how the kings lived for the country and fought for the country and even died for the country, how the people spontaneously responded to the call of their leaders, the kings, how the country prospered

both culturally and materially under the protection of those kings, how the kings encouraged and patronised the development of art and all that make life noble, how they rewarded genius and talent in the people and how the genius and talents of the gifted people of the day were nourished under such protection and patronage and reacted to the benefactions of the kings. In these songs we see the heart of the poets of the day, representing the genius of the people, who were filled with emotional joy at the glory earned by the kings and with gratitude to the kings for elevating the life of the people to a high position and for maintaining it in that position. The songs do not represent the pedantic lore of the learned. The songs are in the language of the people, not in the language of the learned intellectuals.

There was a long period, perhaps extending over a few milleniums, in the history of India, when Sanskrit was the vehicle for conveying the thought of India. Sanskrit passed through various stages. First, there was the language of the Vedic poets. Later it developed into the language called the Classical Sanskrit, in which it was that poets like Kalidasa sang. Concurrently with this language, there was perhaps the language of the people which in its own literary form is preserved in the Prakrits. But in those days, the Prakrit languages (as they are preserved in literature) were as much literary and artificial as Sanskrit itself.

Until about three quarters of a millenium ago, Sanskrit held the field. Man's intellect and heart found expression through the medium of this language. But conditions altered soon after the first millenium of the Christian Era. This was the time when a similar change began to come over the Sanskrit path. But conditions altered soon after the first millenium of the Christian Era. This was the time when a similar change began to come over the Sanskrit path. But conditions altered soon after the first millenium of the Christian Era. This was the time when a similar change began to come over the Sanskrit path.

in the field of European languages also. The languages of Europe began to develop a literature of their own. Greek and Latin formed the foundation for these new literary forms. But they also developed an individuality of their own. Latin became the vehicle for the intellect of the Europeans. Scientific works continued to be written in Latin. Education was conducted through the Latin medium. But the heart of Europe found expression in the different languages of Europe.

In India also, Sanskrit held its position so far as the intellectual development of the country was concerned. But the heart of the nation found its way only through the channel of the various languages of the people. They adapted themselves to the needs of literary expression. Vocabulary increased, shades of meaning became finer and more pronounced, sentence construction became more complex and sufficient for the expression of even intricate ideas. While the language adopted the elegance and grandeur of the classics, the original simplicity of language and diction was preserved. The new languages provided enough scope for ornamentation but pedantry was studiously kept out.

The Greeks of the second century before the Christian era and the Sakas and the Hunas of the early centuries of the Christian era, who invaded India and settled down as foreigners, were gradually absorbed into the nation and got merged into the people of the country culturally, even in religion. It was at this time that the Muslims came into India. They settled down in isolated parts of the country, establishing Muslim States. Conversion of the Hindus into their own religion and destruction of Hindu institutions became a regular feature of the national life of India. The Hindu genius rose to the occasion. In the fight for the preservation of Hinduism, the Rajputs played a great part. When there were such great upheavals

in the life of the nation, when heroism found sufficient scope and took full advantage of the opportunities, the pulse of the nation could not remain normal. The inspiration to fight for the cause of all that was dear to the nation, the joy at the success of the holy wars and the pride of the nation in their triumph, and the gratitude of the nation for the services of the civilization of the nation—all these various aspects of the emotional side of the nation found vent in poetry that could be sung to the common people and that could be understood by them.

Rajasthani is one of the languages of the Western India being one of the developments of the old Sauraseni Prākrit. The Prākrit languages spoken in areas spread over a vast country began to develop different dialects and each of these dialects evolved in course of time into full literary languages. None of the languages record anything that can be called a literature in centuries preceding the close of the first millennium of the Christian era. In South India, three new languages developed a rich literature, apart from Tamil, which has a literature going back to a much earlier age. Rajasthani is one of the North Indian Languages which grew up into a full literary language at these times.

The kingdom of Bikaner was founded by Rao Bika in the middle of the fifteenth century. The Moghul dynasty established itself in Delhi about half a century after this and during the reign of Akbar, the Moghul Empire was expanded and consolidated into a great power. Raja Rai Singh came to the throne of Bikaner about a century after the foundation of the Bikaner kingdom. Nearly all the Rajas of Rajputana sided with Akbar and acknowledged his overlordship. Mewar alone kept out. I have here started on giving a literary appreciation of Rajasthani songs and this is not the appropriate time to enter on a consideration of the respective wisdom behind the

two courses of action followed by the Rajas of Rajputana in general on the one side and by the king of Mewar on the other. One thing is certain. The consolidation of the Moghul Empire into a power was the result of the co-operation of the Rajputs, and Bikaner was the most important Rajput kingdom at that time. The development of the Rajasthani literature was very much at the time, and in the most prominent among the Rajputs, one can assert without hesitation that the kings of Bikaner were also builders of Rajasthani literature.

Raja Rai Singh of Bikaner was himself a great scholar and poet who wrote works in Sanskrit and patronised Rajasthani. His brother Prithvi Raj Rathor, the most luminous "Gem" in Akbar's Court, was one of the greatest of Rajasthani poets. Raja Karan Singh also was a great patron of learning and he too was a poet. His song is included in this collection (No. 26). His son, Maharaja Anup Singhji was equally famous as a scholar, author and poet, besides being a great warrior and administrator. Thus it is not merely through patronage, through rewards and other forms of encouragements that the kings of Bikaner contributed to the growth of Rajasthani literature; they were themselves direct contributors to the wealth of the literature.

From the time Raja Rai Singhji came to the throne of Bikaner, the Moghul Empire also began to grow in strength; the empire became wider and political solidarity was maintained within that vast Empire. Political unity brought in its train a cultural integrity also, and what is called the Moghul Empire was, during the century and a half of its glory, Muslim only in so far as the Emperor subscribed to the Muslim Faith. The consolidation of the Empire and the maintenance of its integrity were brought about by the martial valour and intellectual eminence



of the Rajputs. Maharaja Anup Singh ascended the throne of Bikaner nearly a century after Raja Raisinghji became the king of Bikaner. At that time, Aurangzeb had become the Emperor. Aurangzeb secured the throne after defeating his brothers, through the help rendered to him by the Royal House of Bikaner and it was the Royal House of Bikaner that helped him in all his wars fought for the maintenance of the integrity of the Empire. Thus the history of the Moghul Empire is the history of Hindu eminence both on the battle-fields and in the Council Hall with a Muslim Ruler adorning the imperial throne.

Considering the political unity secured within the Moghul Empire and the consequent cultural integrity, and also considering the fact that, in the days of Akbar and Shah Jahan, Hindu literatures and Hindu arts (painting, music, etc.) flourished under the patronage of the Emperors, one has to appreciate the wisdom of the Rajputs in deciding to co-operate with Akbar. Dara was a great Sanskrit scholar and a sincere student of Hindu philosophy. But the Bikaner Rulers sided with his brother Aurangzeb, who is reputed to be the most fanatic of the Muslim rulers of India. One can only waste time in conjecturing what the fate of India would have been if the Bikaner rulers had sided with Dara and installed him on the imperial throne of the Moghuls. One can only say that they sided with that claimant to the throne who had the greater strength and promise of efficient rule; and the emperor's fanaticism was no match to valour and intellectual eminence of the rulers of Bikaner. Under their protection, Hinduism continued to remain secure.

The part played by Raja Rai Singhji and his brother Prithvi Raj Rathor in the days of Akbar, and by Raja Karan Singhji and his son Maharaja Anup Singhji with his brothers Kesri Singh and Padam

Singh in the days of Shah Jahan and Aurangzeb is well known in History. One will not be accused of exaggeration when one makes the statement that the history of the glory of the Moghul Empire is the history of the achievements of the kings of Bikaner in the sixteenth and seventeenth centuries.

My purpose in this apparent digression into a narration of the political events of the sixteenth and seventeenth centuries during an attempt at a literary appreciation of a few songs collected in this volume, is only to show that these Rajasthani songs are in the most fitting way dedicated to the real builders of Rajasthani literature. A regular scheme for the publication of Rajasthani literature can have no more appropriate patron than His Highness the Maharaja of Bikaner, in so far as the literature grew under the patronage of his ancestors.

The *Chaurans* who sang these songs were inspired poets. They were not erudite intellectuals saturated with Sastric lore available in plenty in Sanskrit literature. They were the medium through which the national spirit found literary expression. The people in the villages, as much as the residents of big cities, knew what was going on in the country. The villagers served under their leaders who on their part remained round the rulers. Through the channel of these villagers who fought in the wars of the times the villages themselves were kept alive to the happenings of the times. The noble causes which inspired them to risk their lives on the battle fields, their joy in their victories, their gratitude to their leaders and their kings in their triumphs—these naturally became the theme of poetry sung by the bards of the towns and the villages.

It should not be thought that the bards sang because the songs brought them reward in the shape of rich presents and that they merely carried out their professional duties. It would be as much true

to say that the *kukloo* sings sitting on the top of a tree because the tree on which it sat gives it the berries for eating and the shelter that it needed. The fact is that a *kukloo* sings because it is a *kukloo*; these *Charans* sang, because they were inspired bards. The songs are natural and spontaneous. The songs came from the heart and the soul of the *Charans*. They flowed like the rippling brook in a mountain slope, sweet and fresh.

It is true that the *Charans* who sang these songs received incredible amounts as prizes from the kings. When one reads the particular song included in this collection as No. 16, perhaps his mouth may water and he may regret having missed the chance of having lived at that time as a *Charan* in Bikaner territory. But my attitude is that it is not at all a lesser privilege and joy in life to have lived a few centuries later and to have the chance of recovering the same songs which were appreciated by the kings of those days and rewarded by them in such incredible ways, and of bringing them within easy reach of the people under the gracious patronage of a descendent of those very kings. The hope of reward was not the motive which gave the urge for the songs to be brought out. The rewards were the natural consequences of the excellence of the songs that rushed forth. The rewards reveal only the worth of the songs and the capacity of the kings to appreciate what is worthy of patronage; there is no tinge of mercenary motives in the bards.

These songs are not now very popular in the villages and are not sung by the ordinary people, who, unlike during the days when these songs were sung for the first time, have in the present days dwindled into insignificance in the life of the nation. The school-going children of modern times become acquainted with a perverted system of education which robs them of their inspiration for patri-

such features of man's inner life which exalt him,  
from poems like

The boy stood on the burning deck

or

Up from the meadows rich with corn.

Their minds are stuffed with all the wisdom about the heroes of the Greek mythology and about King Alfred and Richard I. These stuffings make them blind and also insensitive to the real beauties of poetry. It is to be hoped that the publication of these and similar songs will give the children of the coming days a chance to read that poetry which alone can enter their hearts, enlarge their vision and elevate their soul. When children begin to start their literary studies with this kind of poetry, they begin to develop a taste for what is really beautiful in literature and they will acquire a faculty for understanding and appreciating real poetry in any language, and in that way they will widen their scope for the enjoyment of art.

It may be considered an impertinent encroachment on my part to set my foot on the region of Rajasthani literature when I do not know the language at all. If at all an apology is wanted, my excuse is that I know literature in general and that I had opportunities of reading and understanding literatures in many languages. I have a kind of literature in my own language, Malayalam, which is not much different from the songs that are included in these collections, glorifying the valour and martial achievements of our national heroes. My acquaintance with literature in general gives me some right to express an opinion on the Rajasthani literature also, which after all is only one form of literature.

It is when I began to read these songs and tried to understand them and to derive some pleasure out of that understanding that I began to realise what a small part the meaning plays in poetry. After all,

the meaning at best contributes to the enjoyment of poetry in putting the mind in a certain environment that is helpful in producing the pleasure. But it is poetry that gives the true aesthetic pleasure and poetry is not the meaning of the verses that constitute the poem. The metre, the diction, the rhythm, the beat, these factors form the major and the more important portion of poetry. What is wanted in understanding poetry is not merely to get at the meaning of the verses, but also to be able to put oneself in the position of the poet himself and of the audience for whom the poem was originally and directly meant and also of the wider audience to whom it was ultimately meant. The former without the latter does not bring the reader anywhere near the true poetry, while the latter without the former takes him very far into the neighbourhood of the true poem. That is what I have been able to achieve in appreciating this collection of songs. Not only this, during my stay in Bikaner I had the privilege of having some of these songs read out to me with their meanings. Then when the proofs came to me, I tried to read the poems aloud in the way in which a poem should be read, paying full attention to the element of metre and diction. The pleasure that I derived from such reading was not much lesser than the pleasure that I derive when I read poems in a language that I know well.

The collection opens with a song addressed to Sri Karniji Devi. There is a temple dedicated to Sri Karniji Devi at Deshnok, a small village about twelve miles to the south of the Bikaner city. One can see the temple from the train across the railway line, when the train halts at Deshnok Station, the second from Bikaner. There is a note about Sri Karniji Devi in Mahamahopadhyaya Gaurishankar H Ojha's history of Bikaner in Hindi on page 62, (also footnote 1). When Bikaji left Jodhpur on his expedition, he halted at Deshnok and paid his respect to Karniji. She was

the daughter of ■ *Charan* named Meha, born in 1387 A.D. (*Vikrama samvat* 1444) and was endowed with great supernatural powers. She blessed Rao Bikaji with the following words "Your destiny is higher than your father's and many servants will touch your feet." Karniji was married to Depa, son of Vithu Kelu. She was regarded as an incarnation of the Goddess. Many are the miracles recorded of her. She is reported to have died in 1538 A.D. (*Vikrama samvat* 1595) as recorded in the Gazetteer of the Bikaner State by Captain P. W. Powlett (Page 14). A temple was built at Deshnok, her village and she is still worshipped in that temple with great devotion. I quote in extenso the portion from the Gazetteer about her passing away :

In Samvat 1595, the disappearance or translation of the old *Charan* woman Karniji of Deshnok took place. A short time previous to her end she went to Jaisalmer to cure the Rawal Jet Si of a tumour. This she is reported to have effected by passing her hand over the sore. She likewise cured an aged carpenter of blindness, by causing him to attempt to look at her. On her way back from Jaisalmer she alighted at a place called Karardian Talai, where for some time she sat in contemplation with her head covered. At length ■ jet of flame issued from her body, completely enveloped her, and she was seen no more. Karniji, as an avatar of Devi, is still looked upon as the protectress of Bikaner, and is greatly revered by all classes. Her village of Deshnok, and more especially her temple, is the most inviolable sanctuary in the country, and in other parts of India temples have been raised in her honour. Thus there is one in the upper fort at Alwar, built not by a Rathor as one would have expected

ted, but by a Rani from Shikhpura of the Sesodia clan

It is for this reason that the first song selected for this collection is one addressed to Devi Karnaji

The major Indian languages which began to develop literary forms during the last three quarters of a millenium, have produced wonderful specimens of poetry which can compare with the best that is available in any other language of the world both in point of excellent quality and in point of bulk. The languages of Europe also remained purely literary languages, without a scientific literature in them, till recent years. In India, while the latter day languages evolved fine literary forms, Sanskrit continued to dominate the intellectual field. Higher education was conducted through the medium of Sanskrit, while the national spirit was expressed in the literatures of the local languages. The absence of scientific works in a language does not in any way diminish the capacity of the language to develop fine literatures. In modern times there is a notion that Indian languages do not suffice for the needs of education on account of the lack of books in scientific subjects. But the needs of man's soul are quite different from the needs of man's intellect. While other languages like English can be utilised for satisfying the needs of the intellectual side of education, there is no reason why the soul of India's children should not be fed on literatures of local growth. These songs and similar ones in the Rajasthani and other languages of India alone can satisfy the hunger of the soul of India's children, and India's growth into the fullest possibilities of expansion can become possible only when their souls also receive adequate nourishment through this form of literature. It is my hope that such literatures would not remain merely the hobbies or curiosities of a few, but that they will form one of the most potent factors in the future development of Indian

*nationalism on sound lines, when nationalism will be elevated into something higher and nobler than some formula or external forms, when nationalism will be a true expression of the soul of India.*

With the blessings of the Powers above and with the kind patronage and guidance of His Highness, the Maharaja, I am sure that this Series will have a glorious future, and as a humble token of my gratitude to His Highness for all the kindnesses that he has bestowed on me and for all the encouragements that he has given me, I dedicate this work to His Highness on the occasion of his 42nd Birthday on the 24th August, 1944.

C. KUNHAN RAJA.



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It is for this reason that the first song selected for this collection is one addressed to Devi Karniji.

The major Indian languages which began to develop literary forms during the last three quarters of a millenium, have produced wonderful specimens of poetry which can compare with the best that is available in any other language of the world, both in point of excellent quality and in point of bulk. The languages of Europe also remained purely literary languages, without a scientific literature in them, till recent years. In India, while the latter-day languages evolved fine literary forms, Sanskrit continued to dominate the intellectual field. Higher education was conducted through the medium of Sanskrit, while the national spirit was expressed in the literatures of the local languages. The absense of scientific works in a language does not in any way diminish the capacity of the language to develop fine literatures. In modern times there is a notion that Indian languages do not suffice for the needs of education on account of the lack of books in scientific subjects. But the needs of man's soul are quite different from the needs of man's intellect. While other languages like English can be utilised for satisfying the needs of the intellectual side of education, there is no reason why the soul of India's children should not be fed on literatures of local growth. These songs and similar ones in the Rajasthani and other languages of India alone can satisfy the hunger of the soul of India's children, and India's growth into the fullest possibilities of expansion can become possible only when their souls also receive adequate nourishment through this form of literature. It is my hope that such literatures would not remain merely the hobbies or curiosities of a few, but that they will form one of the most potent factors in the future development of Indian

nationalism on sound lines, when nationalism will be elevated into something higher and nobler than some formula or external forms, when nationalism will be a true expression of the soul of India

With the blessings of the Powers above and with the kind patronage and guidance of His Highness the Maharaja, I am sure that this Series will have a glorious future, and as a humble token of my gratitude to His Highness for all the kindnesses that he has bestowed on me and for all the encouragements that he has given me, I dedicate this work to His Highness on the occasion of his 42nd Birthday on the 24th August, 1944

C KUNHAN RAJA.

## प्रस्तावना

वीकानेर का राज-परिवार आरंभ से ही सरस्वती का समाराधक और साहित्य का संरक्षक रहा है। वीकानेर के नरेशों ने अनेकों सु-कवियों और सु लेखकों को आश्रय देकर सरस्वती के मंदार की श्री-वृद्धि की। कहना न होगा कि इस के फल-स्वरूप आज वीकानेर राज्य में प्राचीन साहित्य का, प्राचीन हस्तलिखित ग्रंथों का, जितना विशाल संग्रह है उतना देश के बहुत ही कम, दो चार गिने-चुने, स्थानों में ही होगा। अकेले वीकानेर नगर में ही हस्तलिखित ग्रंथों की संख्या पचास साठ हजार से कम नहीं होगी और इस विषय के अभिज्ञ विद्वानों का अनुमान है।

वीकानेर नरेशों में अनेक स्वयं भी अच्छे लेखक हुए। उन की कृतियाँ आज भी वीकानेर के राजकीय पुस्तकालय की शोभा बढ़ा रही हैं।

वीकानेर का यह राजकीय पुस्तकालय भारतवर्ष के प्रमुख पुस्तकालयों में से है। इस में संस्कृत, प्राकृत, अपभ्रंश, राजस्थानी, वजभाषा, खड़ीबोली, फारसी आदि अनेक भाषाओं के अमूल्य ग्रंथों का संग्रह है जिन में से कई-श्रेक अन्यत्र अलभ्य हैं।

इस पुस्तकालय के अधिकांश ग्रंथ महाराजा अनूपसिंहजी के समय में संगृहीत हुए। 'वह समय हिन्दुओं के लिये बड़े संकट का था। बादशाह औरगजेब की कट्टरता यहां तक बढ़ गयी थी कि उस की दक्षिण की चढ़ाइयों के समय वहां के ब्राह्मणों को अपनी पुस्तकें भ्रष्ट किये जाने का भय रहता था। मुसलमानों के हाथ से अपनी पुस्तकें भ्रष्ट किये जाने की अपेक्षा वे कभी-कभी उन्हें नदियों में बहा देना श्रेयस्कर समझते थे। संस्कृत ग्रंथों के इस प्रकार नष्ट किये जाने से हिन्दू संस्कृति के नाश हो जाने की पूरी

आशंका थी। जैसे दश में वीर एवं विद्याभिरामी महाराजा अनूपसिंह ने उन ब्राह्मणों को प्रचुर धन दे-देकर उन से पुस्तकें खरीद कर बीकानेर के सुरक्षित दुर्ग-स्थित पुस्तक-भंडार में भिजवानी प्रारंभ कर दी। यह कहने की आवश्यकता नहीं कि उक्त पुस्तकालय में जैसे-जैसे बहुमूल्य ग्रंथ अभी तक सुरक्षित हैं जिन का अन्यत्र मिलना कठिन है।'

इतना महत्त्वपूर्ण होते हुए भी यह पुस्तकालय बाहर के विद्वत्समाज के लिये रहस्यमय ही रहा। यद्यपि सन् १६८० (संवत् १६३७) में बंगाल के प्रसिद्ध पुरातत्त्वविद् डाक्टर राजेन्द्रलाल मिश्र ने बहुत सी संस्कृत पुस्तकों की एक विवरणात्मक सूची कलकत्ते से प्रकाशित करवायी थी पर वह अधूरी थी और अब दुर्लभ भी है। राजस्थानी भाषा के ख्यातनामा विद्वान इटली-निवासी डाक्टर टैसीटोरी ने दो विस्तृत विवरणात्मक सूचियां बंगाल की ओरियाटिक सोसाइटी द्वारा सन् १६१८ (संवत् १६८५) में प्रकाशित करवायी थीं पर उन में चारणी साहित्य की केवल ५७ पोथियों का ही विवरण आ पाया है।

भूतपूर्व बीकानेर-नरेश परम प्रतापी महाराजा श्री गंगासिंहजी के शासनकाल में बीकानेर की सर्वाङ्गीण उन्नति हुई। इस पुस्तकालय की ओर भी उन की दृष्टि गयी। अपने स्वर्ण-महोत्सव के अवसर पर उन ने पुस्तकालय की नवीन व्यवस्था का आदेश दिया। पुस्तकालय प्रधानतया महाराजा अनूपसिंहजी की ही कृति था अतः पुस्तकालय का नामकरण 'अनूप संस्कृत-पुस्तकालय' किया गया और वह सब विद्वानों के उपयोग के लिये खुला घोषित कर दिया गया। ग्रंथों का सूचीपत्र तय्यार करने के लिये क्यूरेटर का नया पद स्थापित किया गया। साथ ही संस्कृत के महत्त्वपूर्ण ग्रंथों के प्रकाशन के लिये श्री गंगा प्राच्य ग्रंथमाला (The Ganga Oriental Series) की स्थापना की गयी।

पुस्तकालय में संस्कृत के अतिरिक्त राजस्थानी और हिन्दी के ग्रंथों का भी विशाल संग्रह है जिन में अनेक अन्यत्र अलभ्य तथा अधिकांश अप्रकाशित हैं। इन के प्रकाशन की व्यवस्था भी नितान्त

गीत-साहित्य राजस्थानी भाषा की अपनी विशेषता है। हिन्दी, पंजाबी, सिंधी, गुजराती आदि पड़ोसी भाषाओं में इस का नितान्त अभाव है।

गीत-साहित्य प्रधानतया वीर-रसात्मक, और ऐतिहासिक विषयों से सम्बन्ध रखनेवाला, है यद्यपि वैसे सभी विषयों पर अच्छे से अच्छे गीत लिखे गये हैं। अधिकांश गीत चारणों की कृतियाँ हैं पर अन्यान्य लोगों के लिखे हुये गीत भी बहुत मिलते हैं।

गीतों की संख्या हजारों है। राजस्थान में कदाचित् ही कोई ऐसा वीर हुआ होगा जिस की वीरता का श्रेकाध गीत न बना हो। जिन को इतिहास ने भी भुला दिया है ऐसे हजारों वीरों की स्मृति को इन गीतों ने जीवित रखा है।

गीत-साहित्य में सब से महत्त्वपूर्ण वीर-गीत है। वे वीर रस की उमड़ती हुई धाराएँ हैं। महाराणा प्रताप, दुर्गादास, अमरसिंह राठोड़ आदि के गीत रसात्मक साहित्य की अमूल्य निधि हैं।

ध्यान रहना चाहिये कि ये गीत यद्यपि गीत कहे जाते हैं, गाये नहीं जाते थे। ये गाने की चीजें नहीं हैं। बाहरी लोग गीत नाम देखकर इन्हें गाने की चीज समझ लेते हैं और इन के रचयिताओं को साधारण गायक कह देते हैं। चारण लोग गायक कहे जाने को अपना अपमान समझते हैं।

ये गीत एक विशेष लय से पढ़े जाते थे, रिसाइट recite किये जाते थे। पढ़ने की यह शैली बड़ी ही भव्य और प्रभावशाली होती थी। उस शैली में पढ़े जाते हुये गीतों से वीर लोग हंसते-हंसते प्राण न्योछावर कर देते थे। वैसी भव्य शैली में पढ़नेवाले चारण आज भी मिलते हैं। वे विरल हैं पर उन का नितान्त अभाव नहीं।

कवि साधारण हुआ तो आगे के दोहलों में शब्दान्तर paraphrase सा करता जायगा और यदि प्रतिभाशाली हुआ तो भाव को ऐसे अनोखे ढंग से, वक्रता के साथ, कहेगा कि पुनरावृत्ति प्रतीत नहीं होगी।

गीत को आष श्रेक कविता समझ लीजिये। जैसे श्रेक कविता में अनेक पद्य होते हैं वैसे ही श्रेक गीत में कई दोहले होते हैं। अधिकांश गीतों में चार दोहले पाये जाते हैं पर कम या बेसी भी हो सकते हैं। हाँ, तीन से कम दोहले किसी गीत में नहीं होते।

दोहले में प्रायः चार चरण होते हैं। श्रेक गीत के संघ दोहले समान होते हैं। कुछ गीतों में प्रथम दोहले के प्रथम चरण में दो या तीन मात्राओं या वर्ण अधिक होते हैं जो मानो गीत का आरंभ सूचित करते हैं।

गीतों की संख्या ७२ मानी गयी है। गीत-मंजरी में = प्रकार के गीत प्रयुक्त हुए हैं जिन के नाम इस प्रकार हैं—

१. सपंखरो	६, २६, ३३, ३४
२. भमाल	२४
३. प्रोढ	२२
४. प्रहास साणोर	७, १३, २१, २३, २५, २७, २८, ३२, ३६
५. बडो साणोर	१८, ३१, ३८
६. पंखालो	११, २०, २६
७. वेळियो साणोर	१६, ३७, ४०
८. छोटी साणोर	१-६, ८, १०, १२, १४, १५, १७, १६, ३०, ३५, ४१, ४२

गीत नं० ३६ में जांगड़ो, सोहणो और प्रहास साणोर का मेल है। इस प्रकार के मिश्रित गीत वदाचित् ही देखने में आते हैं।

इस संकलन के गीत अधिकांश में सिंहायच दयालदास की व्यास से लिये गये हैं। कुछ गीत अनूप संस्कृत पुस्तकालय में

विद्यमान गीत-संग्रहों से भी संकलित किये गये हैं। गीतों में पाठ की प्रशुद्धियां बहुत हैं। जहां प्रशुद्धि स्पष्ट ही लिपिकार की भूल मालूम हुई अथवा छन्द के अनुरोध से गुरु को लघु करना आदि संशोधन आवश्यक जान पड़े वहां संशोधन कर दिया गया है, अन्यथा ज्यों-का-त्यों रहने दिया गया है। विना प्राचीन प्रतियों के प्रमाण के मनमाना संशोधन संपादन की वैज्ञानिक पद्धति के प्रतिकूल होता।

संकलन बहुत शीघ्रता में तैयार करना पड़ा अतः बहुत संभव है कि कई-भेद अपेक्षाकृत अच्छे गीत रह गये हों। गीतों का अर्थ देने की भी आवश्यकता थी पर शीघ्रता के कारण इस के लिये भी समय नहीं निकाला जा सका।

गीतों के आरंभ में जो परिचयात्मक टिप्पणियां दी गयी हैं उन के लिखने में श्री श्रीभाजी का बीकानेर राज्य का इतिहास, कर्नल पाउलैट का गैज़ेटियर ऑफ़ दि बीकानेर स्टेट तथा अंतुपसिंहगुणावतार की प्रस्तावना आदि से सहायता ली गयी है। अंग्रेजी टिप्पणियों में इन ग्रन्थों के ही अनेक वाक्य अविकल, या कुछ परिवर्तित रूप में, ले लिये गये हैं। राजस्थानी टिप्पणियां व्याख्या की व्याप्त से उद्धृत की गयी हैं।

उपसंहार में धन्यवाद देने का आनन्दपूर्ण कार्य शेष रह जाता है। श्रीमान् बीकानेर-नरेश ने इस ग्रन्थमाळा की स्थापना कर राजस्थानी के अन्तर साहित्य के उद्धार का मार्ग प्रशस्त किया इसके लिये श्रीमान् समस्त राजस्थानी-भाषा-भाषी जनता की हार्दिक अभिनंदना के भाजन हैं।

बीकानेर राज्य के वर्तमान प्रधान-सचिव श्री क० ना० पण्डित महोदय इस ग्रन्थमाळा के कार्य में आरंभ से ही रत रहे, और अपनी महान् विद्वत्ता और अनुभव के द्वारा समय-समय पर अनेक उपयोगी सूचनाओं से कार्यकर्त्ताओं का मार्ग-प्रदर्शन करते, रहे हैं जिस के लिये समस्त कार्यकर्त्ता उन के अत्यन्त आभारी हैं। अत्यंत

कार्य-व्यस्तता में भी आप ने इस ग्रंथ के लिखे अेक छोटा सा, पर बहुत सुंदर, प्रवचन लिखकर दिया जिस से ग्रंथ का मूल्य निस्संदेह कई गुना बढ़ गया है।

अनूप-संस्कृत-पुस्तकालय के अवैतनिक परामर्शदाता डॉक्टर सी. कुन्दन् राजा की कल्पना और प्रेरणा स्वरूप ही इस ग्रंथ का जन्म हुआ। आरंभ से लेकर पूर्ति तक आप ने पथप्रदर्शन किया और आप के सतत प्रयत्न के फलस्वरूप ही यह ग्रंथ इस सुन्दर रूप में इतना शीघ्र प्रस्तुत हो सका अेतदर्थ आप अनेकानेक धन्यवाद के पात्र हैं।

अनूप संस्कृत पुस्तकालय के क्यूरेटर श्री के. माधव कृष्ण र्मा अेम. ओ. अेल., पुस्तकाध्यक्ष श्री रामनिवास हारीत साहित्यरत्न, तथा उपपुस्तकाध्यक्ष श्री मेघराज गोस्वामी से विभिन्न दिशाओं में सहायता मिली। पिछले दो सजनों ने कई-अेक गीतों का संकलन किया तथा श्री गोस्वामीजी ने उन की प्रतिलिपि भी करके दी। संकलनकार सभी सजनों का हृदय से धन्यवाद करता है।

बोकानेर के गवर्नमेंट प्रेस के अध्यक्ष विशेष रूप से धन्यवाद के अधिकारी हैं जिन ने काम की भारी भीड़ होते हुअे भी बहुत थोड़े समय में इस ग्रंथ को इस सुन्दर रूप में छाप कर तय्यार कर दिया। प्रेस के कम्पोजीटरों और प्रिंटरों की मूक सेवाओं को मैं नहीं भुला सकता जिन्हें इस की तय्यारी में अतिरिक्त समय में भी काम करना पड़ा और जिन ने संकलनकार की गूफ-संयोजन-संबंधी अनेक ज्यादतियों को सहर्ष सहन किया।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोग-विज्ञानम्।

नरोत्तमदास स्वामी।



विद्यमान गीत-संग्रहों से भी संकलित किये गये हैं। गीतों में पाठ को अशुद्धियाँ बहुत हैं। जहाँ अशुद्धि स्पष्ट ही लिपिकार की भूल मालूम हुई अथवा छन्द के अनुरोध से गुरु को लघु करना आदि संशोधन आवश्यक जान पड़े वहाँ संशोधन कर दिया गया है, अन्यत्र ज्यों-का-त्यों रहने दिया गया है। विना प्राचीन प्रतियों के प्रमाण के मनमाना संशोधन संपादन की वैज्ञानिक पद्धति के प्रतिकूल होता।

संकलन बहुत शीघ्रता में तय्यार करना पड़ा अतः बहुत संभव है कि कई-धेक अपेक्षाकृत अच्छे गीत रह गये हों। गीतों का अर्थ देने की भी आवश्यकता थी पर शीघ्रता के कारण इस के लिये भी समय नहीं निकाला जा सका।

गीतों के आरंभ में जो परिचयात्मक टिप्पणियाँ दी गयी हैं उन के लिखने में श्री ओझाजी का बीकानेर राज्य का इतिहास, कर्नल पाउलैट का गैजेटियर ऑफ दि बीकानेर स्टेट तथा अनूपसिंहगुणावतार की प्रस्तावना आदि से सहायता ली गयी है। अंग्रेजी टिप्पणियों में इन ग्रन्थों के ही अनेक वाक्य अविकल, या कुछ परिवर्तित रूप में, ले लिये गये हैं। राजस्थानी टिप्पणियाँ दयालदास की ख्यात से उद्धृत की गयी हैं।

\* , \*

उपसंहार में धन्यवाद देने का आनन्दपूर्ण कार्य शेष रह जाता है। श्रीमान् बीकानेर-नरेश ने इस ग्रन्थमाला की स्थापना कर राजस्थानी के अमर साहित्य के उद्धार का मार्ग प्रशस्त किया इसके लिये श्रीमान् समस्त राजस्थानी-भाषा भाषी जनता की हार्दिक अभिनन्दना के भाजन हैं।

बीकानेर राज्य के वर्तमान प्रधान-सचिव श्री क० मा० पणिकर महोदय इस ग्रन्थमाला के कार्य में आरंभ से ही रस लेते, और अपनी महान् विद्वत्ता और अनुभव के द्वारा समय-समय पर अनेक उपयोगी सूचनाओं से कार्यकर्त्ताओं का मार्ग-प्रदर्शन करते, रहे हैं जिस के लिये समस्त कार्यकर्त्ता उन के अत्यन्त आभारी हैं। अत्यंत

कार्य-ज्यस्तता में भी आप ने इस ग्रंथ के लिये श्रेष्ठ छोटा सा, पर बहुत सुंदर, प्रवचन लिखकर दिया जिस से ग्रंथ का मूल्य निस्संदेह कई गुना बढ़ गया है।

अनूप-संस्कृत-पुस्तकालय के अवैतनिक परामर्शक डाक्टर सी. कुन्दन् राजा की कल्पना और प्रेरणा स्वरूप ही इस ग्रंथ का जन्म हुआ। आरंभ से लेकर पूर्ति तक आप ने पथप्रदर्शन किया और आप के सतत प्रयत्न के फलस्वरूप ही यह ग्रंथ इस सुन्दर रूप में इतना शीघ्र प्रस्तुत हो सका अतर्थात् आप अनेकानेक धन्यवाद के पात्र हैं।

अनूप संस्कृत पुस्तकालय के क्यूरेटर श्री के. माधव रूपायर्मा श्रेम. ग्रे. भेल., पुस्तकाध्यक्ष श्री रामनिवास द्वारीत साहित्यरत्न, तथा उपपुस्तकाध्यक्ष श्री मेघराज गोस्वामी से विभिन्न दिशाओं में सहायता मिली। पिछले दो सजनों ने कई-श्रेष्ठ गीतों का संकलन किया तथा श्री गोस्वामीजी ने उन की प्रतिलिपि भी करके दी। संकलनकार सभी सजनों का हृदय से धन्यवाद करता है।

बोकारनेर के गवर्नमेंट प्रेस के अध्यक्ष विशेष रूप से धन्यवाद के अधिकारी हैं जिन ने काम की भारी भीड़ होते हुए भी बहुत थोड़े समय में इस ग्रन्थ को इस सुन्दर रूप में छाप कर तय्यार कर दिया। प्रेस के कम्पोजीटरों और प्रिंटरों की मूक सेवाओं को मैं नहीं भुला सकता जिन्हें इस की तय्यारी में अतिरिक्त समय में भी काम करना पड़ा और जिन ने संकलनकार की प्रूफ-संशोधन-संबंधी अनेक ज्यादातियों को सहर्ष सहन किया।

आपरितोषाद् विदुषां न साधु मन्ये प्रयोग-विधानम्।

नरोत्तमदास स्वामी।

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**गीत-मंजरी**

# गीत-मंजरी

गीत १

मंगल-गीत

१

घट घाटे घाट औघटे रण वन ।  
जल थल महियल अजर जरे ॥  
चेलफ चाड माप राया रण ।  
करणी सदा सहाय करे ॥

२

विमरां गिरां भंगरां विखमां ।  
सरितां सरां सुभरां साय ।  
भगतां भाय सदाय भवानी ।  
मेदाई रिच्छक महमाय

३

देस अनै परदेस दसै दिस ।  
तिजड़ां बहण रिमां रिणताल ॥  
आसालुवां अखी करि आई ।  
देवी सरणै राख दयाल ॥

४

दरबारे दीवाण निसा-दिन ।  
पाय पाय पुंगर रख पात ॥  
घात अघात टालणी घट घट ।  
मेदासगू सेवगां मात ॥

( ३ )

# गीत-मंजरी

गीत १

मंगल-गीत

१

घट घाटे घाट औघटे रण वन ।  
जल थल महियल अजर जरे ॥  
चेलक चाड आप राया रण ।  
करणी सदा सहाय करे ॥

२

चिमरा गिरा भगरा बिखमा ।  
सरिता सरा सुभरा साय ॥  
भगता भाय सदाय भवानी ।  
मेहाई रिच्छक महमाय ॥

३

देस अनै परदेस दसै दिस ।  
तिजडा बहया रिमा रिखुवाल ॥  
आसालुवा अपी करि आई ।  
देवी सरणै राख दयाल ॥

४

दरबारे दीवाण निसा दिन ।  
पाय पाय पूगर रख पात ॥  
घात अघात टालणी घट घट ।  
मेहासधू सेवगा मात ॥

( ३ )

५

बेदण, वैत भूत बल ब्रह्मा ।  
 पीड़ा कसट रोग बल पाण ॥  
 विघनां हरै साव सुख बहली ।  
 देसणोक बुंदो दीवाण ॥

६

नाहर चोर डाकाणी निसचर ।  
 थल राणी भांजण अरि-थाट ॥  
 भूलां सकत ब्रह्मां भाले ।  
 उर चिंता कीजे ब्रह्माट ॥

७

गढवाड़ां राखण सरणागत ।  
 पूजारा बांधण भ्रम-पाल ॥  
 विरधां तरण चेलकां बांसे ।  
 घर बाहर ओठंभ बांटाल ॥

८

भर स कोढ़ तेतीस ऊपरै ।  
 राजा राण बदे दोय राह ॥  
 बुहुं कर जोड़ सुमरते दोला ।  
 पालग वरण जंगल-पतिस्थाह ॥



राव बीकैजी, रा गीत

[Rao Bikaji was the son of Rao Jodhaji, the founder of Jodhpur. He founded the State of Bikaner in the third quarter of the fifteenth century. His heroism and exploits form the theme of many songs in Rajputana. He reigned till 1604.]

गीत १

[Rao Bikaji's brother Var Singh was taken captive by the Muhammadan Subedar of Ajmer. Raoji thereupon marched to Ajmer and released Var Singh from captivity. There is a graphic description of the expedition in this song. The author is Khiriyo Chanan.]

For details see History of Bikaner in Hindi by Gaurishankar H. Ojha, page 107.]

रावजी भी बीकैजी घरसंघ नै छोड़ायाँ तिय साख रौ गीत ।  
चानण कहै ।

गीत २.

१

सांमेल सधया सिहर नर साहण ।  
सावण सह चर चाढ सभीत ॥  
आरंभ कर अजमेर आविया ।  
दल दादल सभ बिक्रमादीत ॥

२

पाव जितै पूजवतै आरंभ ।  
नेधुंवे भइ सेह घणा ॥  
इचरज हुचौ लोक अजमेरा ।  
वड दल देखे वीक तणा ॥

३

धीज सलाव रिचै वीजू-जल ।  
कांठल जरदां कलह कल ॥  
जोधावत दीठौ जोडाळै ।  
दल घणा आरथ तूभ दल ॥

४

है-धट सुभट हमल हाखावे ।  
कोयण कटक सावता केय ॥  
वरसंग बाल अजैपुर बलियो ।  
बिक्रमादीत जित हथ बेष ॥

५

मांडू कैमल रौ मेछायण ।  
देखे बिसमा कमंध दल ॥  
वीकौ हुचै तौ छोडौ वरसंग ।  
हुचै मेह तौ खडौ दल ॥

—खिड़ियो चानण ।

गीत ३

[This song describes Rao Bikaji's fight with Ridmal, the Rao of Khandela and Hindal, the Governor of Hissar, and his final victory over the two enemies.

See History of Bikaner, page 108.]

रिद्धमल अरु हींदाल दोघाई रावजी नै तरयारां ओके सागे वाही ।  
 रावजी ढाल ऊपर टाळी । समचे राव वीकौजी वाही स रिद्धमल  
 हींदाल दोऊ ओके सागे काम आया । ते साज रौ गीत ।

गीत ३

१

बध छोड़ जि तूं रिण वाही वीकै ।  
 सेन नर्मता साख सुर ॥  
 मिखक हिंदाख भांज रुकां मुह ।  
 इणी विहर रिदमाल उर ॥

२

विध केही वाही राव वीका ।  
 जडलग हेकण धाव जुवा ॥  
 मुहदे हियै वीच हथ मारे ।  
 हुल भाटक बे समा हुवा ॥

३

मुगल अनै निरघाण महामुह ।  
 मखर सपूरत प्रभै मणा ॥  
 जुब जागिया भला जोधावत ।  
 तै दोय छल तरवार तणा ॥

४

रिदमल नै हिंदाख विचै रिण ।  
 आवा हथां न की उचियार ॥  
 बाहै तून्त जहीं राघ वीका ।  
 तिके मलां बांधै तरवार ॥

## गीत ४

[This song glorifies the heroism of Rao Bikaji. The poet compares him to Krishna. He says that Bikaji's achievement in saving Pugal and Barsalpur from the inroads of Muhammadans is more praiseworthy than Krishna's in saving Gokul from the onslaught of Indra.]

## गीत-मंजरी

गीत ४

१

धीकड वाखाणि, जेणि वड रायां ।  
मोटा गढ राखइ मंडळि ॥  
घपणउ भोकुळ तणु उचारियड ।  
कान्ह, प्रवाइउ किर्यड कळि ॥

२

कांठलिमे उग्रहिमे कमधज ।  
नरिंद वखाणइ घणा नरिंद ॥  
तइं आंगुळी अनइ तू ऊपरि ।  
गिडे कियड पडते, गोधिइ ॥

३

ऊपर गोपि कियइ गिरि भोलइ ।  
अंजसइ आदि-वराइ उर ॥  
वीग्रहिया उग्रहिया वीकइ ।  
पूगळ नइ वहरसल्लपुख ॥

४

अपुरइ दे वर वाखि अतिग्गइ ।  
कोट बि राखिय ठेलि कंधार ॥  
पर-उपगार भला, पुखसोतम ।  
अपणा जगत करइ उपगार ॥

—बारठ चौदथ ।

राव लूणकरणजी र गीत

Rao Lunkaran was the second son of Rao Bikaaji. He succeeded his elder brother Nanaji in 1505 and ruled till 1526.

गीत ५ और ६

[The following two songs describe the great generosity shown by Rao Lunkaran on the occasion of his wedding with the daughter of Maharana Rai Mal of Chitor.

See History of Bikaner, page 114 ]

पीछे चीतोड़ रे गढ दाखल हुय रावजी लूणकरणजी परगणजिय  
नै दोवाई तरफां स्र बडौ रस रयौ । बडौ त्याग परवाह बंदाय  
चारणां नूं हाथी २०, घोड़ा २०० दीया । जिन साख रौ गीत । वं  
साबल बेसणोकिये रौ कयौ ।

गीत ४

१

कुंजर दस दूषण करण कव-पातां ।  
निय कुळ छळ आप तं नियाय ॥ .  
खिजिये अेक न दीना पांनां ।  
रिभियै दिया जंगळघर-राय ॥

२

दाता वडौ अदेयां दीठौ ।  
विमळ सयळ धन करण विवेक ॥  
कुंजर चीस दीघ कव-पाता ।  
असपत राव न दीना अेक ॥

३

अह पुर सुपह न समपै अेकौ ।  
दोय नव दूषा दिया नरींद ॥  
लूणकरण दीना लख-मोला ।  
घातां फज लालमदे-वींद ॥

४

कुंजर अेक चीस दत कीयण ।  
किल्लम कवी-पत अकस फस ।  
अदियण दयण तणा जग इधका ।  
वडा थोळये किया वस ॥

—वीठू सांबळ ।



१

मांगण जिण मोर किना सिर माणक ।

चांडाद्वरौ समापै चाव ॥

सूणकरणा चीतोड जील पन ।

राण तणी धर वूठौ राव ॥

२

सोना सु-द्रव सावटू साकुर ।

मौजां करग दियै कुळ-मौड़ ॥

माथे चित्रकोट भड़ मंडे ।

रूपा भड़ वूठौ राठौड़ ॥

३

वीरमहरौ वसू चड दाता ।

रेणव वरण मिटावण रेस ॥

नवसहस्री अधपत नेठवियौ ।

दस-सहसै वरसेवा देस ॥

४

ऊतर धरा सबूयौ आवे ।

कांठळ साल लसे हर फर ॥

मारव-राव मेवाड़ां मांढे ।

पण दळ वूठौ नवी पर ॥

राव जैतसीजी रा गीत

[Rao Jaitsi succeeded Rao Lunkaran in 1526. He was a great warrior. An army of Kamran, the brother of Humayun, invaded Bikaner during his reign, but it had to beat a retreat with a heavy loss of men and material. The event is described in two contemporary works of high poetical value.]

गीत ७

[This song relates how Rao Jaitsi successfully helped Rao Ganga of Jodhpur in a battle against his uncle Shekha and Nawab Daulat Khan of Nagaur.

See History of Bikaner, pages 125-128.]

राव जैतसीजी गांगेजी री मदत पधारिया तिख साख रौ गीत ।

गीत ७

१

समे सुर असुराण दळ पूर आयौ सिखर ।  
 कियाँ नह वियै अबबेळ कीजै ॥  
 धारता जिंसी गंग कह वीकमपुरा ।  
 जैतसी जोधपुर वुरंग लीजै ॥

२

सांभले वचन मन धिसे कन समोभ्रम ।  
 धरे अत फौज यण मचुर धायौ ॥  
 जैतसी वडै प्रब जाय गढ जोधपुर ।  
 उबेळण राव नै राव आयौ ॥

३

हुवा मुह मेक दळ सबळ मैगळ हुवै ।  
 जब जोधार जुड़ सार ज़ाडौ ॥  
 लीजतां साथ भाराय गंग लसंतां ।  
 आवियाँ जै तससमाथ आडौ ॥

४

मगज अत मनां रौ खान दीखत मिटे ।  
 लिसे दरिया वसत्र भाव खांगी ॥  
 बोहदे कड़े चढ सिखर भारे लियो ।  
 गदपती थापियाँ राव गागौ ॥

५

भीड़ भाई तणी पीड़ पैसे अभंग ।  
 बडौ जग जीत नीसांण धायौ ॥  
 वीकपुर लखत वीकाहरौ वीरवर ।  
 आप री जैत कर जैत आयौ ॥

[This song was composed on the occasion of the death of Rao Jantsi who fell in the battlefield fighting against Rao Mal Dev of Jodhpur. It speaks of his greatness and his heroism and also contrasts him with his adversary.]

राव जैतसीजी काम आया । तिर साख रौ गीत । सूजे नगरा-  
जोत रौ कयौ ।

गीत ८

१

मोखावी मंडोवर किना मेछ गहि ।  
पींड गहियौ बढै पजाय ॥  
जिए पतसाह ठेलिया जैतै ।  
जैत स किम ठेबंतां जाय ॥

२

अइ पै वई सरस ऊंचाणी ।  
नमे न आपी कंही नर ॥  
अतुलीबल जैतै आपाणी ।  
घड़ां तलै ओदधी घर ॥

३

जैतै छडी पराई जागी ।  
दो मझ चढ मे बढ दुरवेस ॥  
रहियौ धरा आप ती रोके ।  
न गयो छाडे खेद नरेस ॥

४

गांगावत जिम मांम गमादे ।  
करण-समोन्नम जाय किम ॥  
आजण तणा ज महणा अणभंग ।  
जैत न सहियौ माल जिम ॥

—सुजौ नगराजौत ।

राव कल्याणसिंहजी रौ गीत

[Rao Kalyan Singh succeeded Rao Jaitsi to the throne of Bikaner. He reconquered his kingdom from Rao Mal Dev. 'In his father's life-time he had represented Bikaner in Rana Sanga's army and was present at the great battle of Biana.' He ruled from 1542 to 1574.]

गीत ६

[This song speaks of Raoji's liberality to the charanas.]

गीत ८

१

माछां महाराण मोरा मेह मिणधरां मले-तर ।  
 गयदां रवाण नद पाळे वड गात्र ॥  
 पाळे रित राव रुंखा पात्रासर हंसां पाळे ।  
 पाळगां कल्याणराव पाळे कवि पात्र ॥

२

मीनां दध सिखा मेघ भुवंगां सोरम मुळ ।  
 वारिणी नू वरतण पित्त महावन ॥  
 वसंत वरते व्रक्ष सर हसा वरतारौ ।  
 धीकाहरी वरतावै अद्वार वरन ॥

३

जलचर जलनिष जरहर कुंभ जेम ।  
 चतुर चांदनि क्षात्री धीभवन चाह ॥  
 सुवाह महाधू सोहा सुचल सोहा सु सर ।  
 पात्र सोहा रायांराव कल्याण पसाह ।

४

हर रूपा सुख हेम मंजरा कि मोदहर ।  
 नीलचरां वन नाथ गैमरां निघाण ॥  
 माधव पायाळ मुखा कमळा अघार माण ।  
 रेणवां अघार राव राठौडां रौ राण ॥

—वारळ आसो ।

महाराजा रायसिंहजी का गीत

[Maharaja Rai Singh succeeded Rao Kalyan Singh in 1574 and ruled till 1612. One of the greatest rulers of Bikaner, he was a prominent general of Emperor Akbar, his rank being next only to the Ruler of Amer. He took a leading part in many important battles under the Mughal banner.

He was at the same time a great patron of learning. Important works in Sanskrit and Rajasthani were written under his patronage. He himself was the author of a number of books.]

गीत १०

[This song describes the Gujrat campaign of the Maharaja.]

अकबरसाहजी रायसिंहजी ने अमदावाद के सोबे ऊपर फौज दे मेलिया । छाय २ फौज सँ । जिणों दिनां गुजरात के सोबे में गांय हजार ७०,००० रौ माबक अहमद साह कै । पाय तखत अमदावाद रहे । सँ फौज रौ कूच दुवौ जिण सायद रौ गीत ।



गीत १० ।

१

ग्रहमंशपुर जीप जोधपुर आवू ।  
 यिजड़ वहे खुरसाण धंगाल ॥  
 सिध दीप संसार तणै सिर ।  
 चाल लावतौ चवदै चाल ॥

२

गूजर फतै नंद गिर गोरंम ।  
 जुड़ फाबल दल कीध जुधौ ॥  
 कीघा सामा जेर कला-सुत ।  
 हचड़ो कै जग जेठ हुधौ ॥

३

भास उलंघ उलंघे अरबद ।  
 आषध चंद उलंघ उदात ॥  
 वळे कमंध खत्रयाट वधारी ।  
 सामा साभविया हर साम ॥

४

साभ सतर नव-दूण गिरंद सभ ।  
 खग नव कोट छु खंड खुरसाण ॥  
 धीकाहरा मछर करतै बस ।  
 भाण प्रमाण स भवली भाण ॥

—भादो सादूल खुरसाणत ।

## गीत ११

[This song relates how Maharaja Rai Singh helped Raj Kumar (later on Maharaja) Man Singh of Amer when the latter was in a difficult situation at Attock.

See History of Bikaner, page 175.]

अटफ श्री रायसिंघजी कंवर मान री मक्त पधारिया । तिय  
साथ री गीत ।

गीत, ११

१

यल्लिहार भुजां रासा अतुली बल ।  
 सुरताणां मांत्रण सबल ॥  
 आये जे ग्रहियै ऊग्रहियै ।  
 दसमै ग्रह आंबेर दल ॥

२

कावल धणी पीढ़ कलवाहां ।  
 गद रोके रोकिया गह ॥  
 गिलवा नहीं राखिया गल-हथ ।  
 साजा रायांसिघ सह ॥

३

साह जलाल तथा बल सारे ।  
 गहम हकीम तयै गज गाव ॥  
 कुरम तें काढिया कलावत ।  
 राह तयै मुख हुंतां राव ॥

[This song enumerates the various clans and places conquered by Maharaja Rai Singh in his Gujrat campaign. The following are some of the important names—

(a) Clans — Kathis, Sarvaiyas, Balas, Vadhels, Gobils, Halars, Chudasamas and Jethawas.

(b) Places — Girnar, Junagarh.]

मेघासां साराईं नै बल किया । स्रु गीतां में मेघासां रा नाम छै ।

गीत १२  
१ ॥ १ ॥

रिम-गंजण सिंघ मछरियो राजा ।  
जो जिण ठाम स जुवा-जुवा ॥  
भाला चौडासमा भल्लदले ।  
हाला हर हेकंप हुवा ॥

२

गिर प्रासियां अगंजी गंजण ।  
धीकहरै जग दीनी बेल ॥  
वस कीना काठी सरवहिया ।  
धीजा है याखा बाढेल ॥

३

पाट हसत पुगड़े पटहौड़ा ।  
पेस करे आय कियो प्रणाम ॥  
सामे गढ गिरनार कला-सुत ।  
जेर किया घे भारू जाम ॥

४

गोहवां बावरियां गह गंजे ।  
गंजे जेठवा फाचा गाव ॥  
जूनैगढ गढपत जांगलवै ।  
सामे चक्रवत कला-सुजाव ॥

५

नरहे सोरठ तथा नर नवै ।  
रुकां मुह मैयासा राय ॥  
भाया पाय तिके ऊवरिया ।  
प्रलै किया से नाया पाय ॥

[ This song speaks of the awe felt by various lands at the prowess of Maharaja Rai Singh. Some of the names given are as follows—Mad (Jesalmir), Mowar, Idar, Samiyana, Jalor, Abu, the North. ]

गीत १३

मुढ़ै माड मेवाड़, उतराध मनि ओद्रकै ।  
 निमै ईडर नयर सतरि नासै ॥  
 सार समियाण जालोर आवू जिसा ।  
 रहड़िया कोट चंड कोट रासै ॥

२

सिंघ तू भामगौ मुजा आम्नादसिध ।  
 लोधि देसौत जिण देस लीधा ॥  
 कोपि अरि छोपि कल्याण रा बंकड़ा ।  
 कोट अण थोट सइलोटे कीधा ॥

३

नमै जैसाण, रूमाण धीरै नहीं ।  
 भंग उतराध, गुजरात भीता ॥  
 हठि चढे पूठि असि पूठि जोधाहरै ।  
 जुते गढ सनढ अणजीत जीता ॥

[ This song gives a poetic description of Maharaja  
Rai Singh's Kabul campaign. ]



गीत १४

१

पूछे इम पांच नदी नदियां पद ।

पाणी केही गुडळपण ॥

साभते खुरसाख रायसिंध ।

गैहे पाय कीधौ गहरण ॥

२

जळ ऊजळा हुंत, दधि जंपै ।

नदी, समळ जळ किसं नियाय ॥

कापिल घर साभते कलायत ।

पैठत दळ डोंहाणां पाय ॥

३

सिंध समंद पूछे साकंती ।

पाणी किम ग्रण पाळटियो ॥

उत्तर धर राठोड आवते ।

गुढ़ि गज थाटे गाहटियो ॥

४

परि डरिया तस केही अचमौ ।

मारुवा राव नमो परयाण ॥

मधि हाथियै कियो जळ भैलौ ।

मिलतौ नदी डरै महिराण ॥

—गाथ्या नेतौ ।

## गीत १६

[Maharaja Rai Singh's liberality is proverbial. He gave away during his lifetime 25 villages, 2,000 Elephants, 50,000 horses, three and a quarter crore of rupees in money, three *pasavas* of a crore each and one hundred *pasavas* of a lakh each

This song refers to Rai Singh's liberality at the time of his marriage with the daughter of Maharana Udai Singh of Mewar. On this occasion he distributed ten lakhs in *tyag* or gifts and when going to the women's apartments he bestowed on charanas an elephant and ten horses for every step, fifty in number.]

राणा उदैसिंघजी री घेटी जसमांदे नूं परणीजिया माराज श्री  
रायसिंघजी । चारणां नूं हाथी-बोढ़ा दिया । जिया सायद रौ गीत ।

गीत १६

रहसी जग बोल घणा दिन रासा ।  
मोटै प्रब छोटै वन मांन ॥  
हेकण मौज पचास हाथियां ।  
दूजै किणी न दीना दान ॥

२

हेकण हाथ धिनो चित्त हेकण ।  
मौज बरीसण घनै-मणा ॥  
सौं अधियाल सुंडाल सांवठा ।  
तैं दीधा कलियाण वणा ॥

३

वाधै सिखर घडे लाधै प्रब ।  
इळ पुढ़ नाम वधै अनमंच ॥  
दीना न को, नहीं कोर देसी ।  
मारु राय जिसा मद-गंध ॥

४

राजा सिंघ घीतगढ राणा ।  
वर माळा लेवा जिण वार ॥  
पदमण महल तलाक पढ़ंतां ।  
जग चै नयण दिया जूथार ॥

५

पदमण महल पौढतां पहली ।  
छैरावत बेते इक आग ॥  
इळ पत रासै चित आलोफे ।  
नग नम पैडो दीना नाग ॥

६

गढ वीकाण चीतगढ लगण ।  
कलौ उदैसिघ इल आकास ॥  
जसनां नार गयसिघ जोड़ी ।  
पमंग पांच से हसत पचास ॥

[ After Rai Singh's return to Bikaner, one Shankar Barath, a bard, recited some lines which pleased him and the Maharaja ordered his minister to pay him a crore of rupees from the treasury. The minister was anxious that the Maharaja should see how much money he was on the point of parting with for nothing. A *darbar* was therefore held and ten thousand bags of one thousand rupees each were spread before the Maharaja who had divined the meaning of the minister. Having been assured that a whole crore was before him he said—'This a crore! I thought a crore was much more! Shankar, you make a *mujra* (obedience) for a crore and a quarter', and then and there the minstrel received a crore sterling in cash and an order on *tehsil* for 25 lakhs more.

This song, composed by Adho Duraso, the greatest charan poet of the time, speaks of the incident given

गीत १६

१

सबदी लग कोढ़ म्रजाद रायसिध ।  
गह्वंत रैयायर वडगात ॥  
ऊपर खहर सवाई अपतै ।  
छिलतै छातरिया अन छात ॥

२

कांध जिर्की तें कीध कलावत ।  
अेही मौज खहर अनमंध ॥  
जस उर धकै आषतां जातां ।  
बूढ अनेरा मुकुट-बंध ॥

३

सब छायां ऊपर नव-सहसा ।  
लाख पचीसुं दीध हिलोल ॥  
खित-पुढ़ घणा गढौथल आवै ।  
बूढे छात बिया जस मोल ॥

४

पै उलट्यै सामंद वीकपुरा ।  
छात बिया थहग्या गह खंड ॥  
मेघाडंमर मुकुट सिर मंडै ।  
रीम धकै न सकै पग मंड ॥

—आढो दुरसो ।

गीत १७

[ This song, also composed by Adho Duraso, says  
at Maharaja Rai Singh made even his dependents  
prosperous as himself by his liberal gifts ]

गीत १७

१

सह, सिघ, किश ते आप सरीखा ।  
 लास ग्रास दे भेद बंध ॥  
 सुपह प्रमाणे वधै सेवगर ।  
 बेलां सुख प्रमाण वधै ॥

२

किया ज तैं समवड़ी, कलाउत ।  
 पुरुखे जे सेविया पग ॥  
 मोटम भेह पारखौ मारु ।  
 जता चढै तर सीस जग ॥

३

तो दिस नमिया जिके भेक तत ।  
 नर त्यां जागौ जगत नमौ ॥  
 ऊगै तांतौ पगां आसनौ ।  
 सु-विख करै ते आप समौ ॥

४

कोडी गने हस्त बंध कीने ।  
 तूं लेखवै न भेक लिख ॥  
 आप जिहा कर केम अंजसियै ।  
 बेख अम्हे, तूं कल्पविख ॥

—आदो दुरसो ।



गीत १८

[This song refers to the rich gifts made to the charanas on the occasion of the Maharaja's marriage with the daughter of Rawal Har Raj of Jesalmer in 1592.]

महाराज रायसिंघजी परणीज नै जेसळमेर पधारिया । त्याग  
घांटियो । तिण भाव रौ गीत । सिंढायच गैप रौ कयो ।

गीत १८

१

किसै राख-रावळ किसै राव-राजा कियो ।  
 आज पहली इसौ प्रवळ आचार ॥  
 सीस फलियाण-सुत बांधती सेहरी ।  
 बांधिया गयंद पातां तयै वार ॥

२

हजारों रायहर जान सामळ हुवा ।  
 दान भइ मचे जस जगत दीना ॥  
 प्रयोदस इंद पतसाह जंगळ तयै ।  
 कुंजरां तखा परबाह कीना ॥

३

माडधर बीच मै महोक्षिय मंडाणा ।  
 दान सुं अवेधां हिया बहतां ॥  
 चूडहर अनइ जेसाणा चंवरी चढे ।  
 वेवगां चढाया गजां बहतां ॥

४

त्याग मै दिया गढ परगातां ब्रकुणै ।  
 बीकपुर भंजस दूणा बिकासै ॥  
 श्रीत सु प्रवीत जगा-जगा रसण कदावी ।  
 रखावी वात जुग च्यार रासै ॥

—सिढायच गैपो ।

[ In this song the Poverty complains to Vishnu that in none of the three worlds she has any place to live. Her great enemy Bali does not allow her to live in the lower world (Patal). In heaven there is her another enemy, Karna. The Earth was left to her so long but now Rai Singh has driven her away from there also. Vishnu gives a sympathetic hearing to her complaint and asks her to go and live among the enemies of the Maharaja. ]

गीत ११

१

पाताळ तठै बलि रहण न पाऊं ।  
 रिध मांडे सग करण रहै ॥  
 मो अितलोक राइसिंघ मारै ।  
 कठै रहूं हरि, दलिद्र कहै ॥

२

धीरो-बंद सुत अहिपुर धारै ।  
 रवि सुत तणौ अमरपुर राज ॥  
 निधि-दातार कलावत नरपुर ।  
 अनंत रौर गति केही आज ॥

३

रयण-दियण पाताळ न राखे ।  
 कनक-धवण रुघौ कविळास ॥  
 महि पुढ़ि गज-दातार ज मारै ।  
 विसन, किसै पुढ़ि मांडूं वास ॥

४

नाग अमर नर भुवण निरखतां ।  
 हेक ठौढ़ छै, कहै हरि ॥  
 घर अरि नान्हा सिंघ घातिया ।  
 कुरिंद, तठै जाइ वास फरि ॥

पृथ्वीराजजी रौ गीत

[This song relates to Rathor Prithi Raj (1549-1600) the great warrior-poet of Rajasthan immortalised in history by his epoch-making letter to Maharana Pratap. In the words of Colonel Tod 'Prithiraj was one of the most gallant chieftains of the age and like the Troubadour princes of the west, could grace a cause with the soul-inspiring effusions of the muse, as well as aid it with his sword, nay, in an assembly of the bards of Rajasthan, the palm of merit, was unanimously awarded to the Rahtore Cavalier.'

Prithiraj was a younger brother of Maharaja Rai Singh. He was one of the nine gems of Emperor Akbar. His gallantry in the field of battle won him a *jagir* in Gagarongarh which the brave Achal Das Khichi had watered with his blood. Prithi Raj was at the same time a great *bhakta*, his name being included by Nabhaji in his Bhaktamala.

*Veli Krishna Rukmini ri* is the most famous work of Prithi Raj. It holds a high place in the Rajasthani literature. In the words of Dr. Tessitori the *Veli* of Krishna and Rukmini 'is one of the most fulgent gems in the rich mine of the Rajasthani literature . . . . . this masterpiece of the Rajput muse has been awarded the palm by the consensus of all the bards . . . . . this little poem of Prithiraj is one of the most perfect productions in the Dingala literature, a marvel of poetic ingenuity in which, like in the Taj of Agra, elaborateness of detail is combined with simplicity of conception, and exquisiteness of feeling is glorified in immaculateness of form.'

गीत २०

[In this song Adho Duraso, the great Rajasthani poet and a contemporary of Prithi Raj, speaks of the *Veli* as the fifth Veda and the nineteenth Purana.]

गीत २०

१

सकमखि गुण जखण रूप गुण रचवण ।  
 बेलि तास कुण करै बढाण ॥  
 पांचमौ वेद भाखियो पीथज ।  
 पुणियौ उगणीसमौ पुराण ॥

२

फेवल भगत अथाह कळावत ।  
 ते जु किसन-त्री गुण तवियौ ॥  
 चिहुं पांचमौ वेद चाबवियौ ।  
 तव दूणम गति नीगसियौ ॥

३

मे कहियौ हर-भगत प्रिथीमल ।  
 अगम अगोचर अति अचड ॥  
 व्यास तणा भाखिया समोचड ।  
 ब्रह्म तणा भाखिया बड ॥

—आढो दुरसो ।

महाराज दलपतसिंहजी रौ गीत

[Maharaja Dalpat Singh (1612-13) was the son and successor of Maharaja Ravi Singh. Like his famous maternal uncle, Maharaja Pratap Singh, he had a great dislike for the subjection of the Mughals and made repeated attempts to throw away the yoke of dependence. But lacking the geographical protection as well as the support of nobles, which the Maharana had, he could not succeed. He was betrayed by some of his own nobles and captured and imprisoned at Ajmer.]

Champawat Hathi Singh of Haridwar, while on his way to his father-in-law's to bring his wife, stayed at Ajmer and came to know of the captivity of Dalpat Singh. He made an attack on the prison and set the Maharaja free. They were, however, surrounded by the Imperial army and fell fighting bravely.]

गीत २१

[This song written by Prithi Raj refers to Maharaja Dalpat Singh's fight with the Mughals.]

गीत २१

१

दला दियती ओल्लाभा जैतमाळ दिसा ।  
 निस अरघ जागवी थाट नमिगी ॥  
 साहिजादा तणै महळ नवसहसौ ।  
 रासउत दोपहर तेण रमियौ ॥

२

रोद घड़ राव रावळ रमे आधरत ।  
 मागं सौभागणी कमंध भीनौ ॥  
 मुगलण आंगणे प्रेम रस माणुवा ।  
 दले दीहां भळी मोहत्त दीनौ ॥

३

हार मे चीर गज भीर खंडत दुष्टे ।  
 पदट सुज पाधरे खेत पाली ॥  
 जवनणी तणी घड़ पूगड़ी जीव खै ।  
 होड गहणा हसम छोड हाली ॥

—राठौड़ पृथ्वीराज ।



महाराजा सुरसिंहजी रौ गीत

[Maharaja Sur Singh was the step-brother of Maharaja Dalpat Singh whom he succeeded in the year 1613. He was a great warrior and took part in many Imperial battles. He ruled till 1631.]

गीत २२

[This song speaks of the consternation caused among the Bhati principalities of Pugal, Bikampur Barsalpur etc. by the Maharaja's imminent invasion.]

गीत २२

१

पूगळ पाळटी, थरकियो विकंपुर ।  
कहै छूटां कांहि ॥  
उदधि राजा सूर उळटी ।  
जादवां गढ जाहि ॥

२

वेरसळपुर छाडियो चळ ।  
आज नहिं का ओट ॥  
समंद जिम रायनिघ-संभ्रम ।  
कमंघ घोढै कोट ।

३

वेवरावर अत घडू दीठी ।  
भारियै भंगाण ॥  
उळट दाहण घडा अनडां ।  
सिखो छंडे माण ॥

४

गुहिर बुरंग अजीत गांजे ।  
जादमां क्यू जेर ॥  
सकै नह जुधि सूर समुहो ।  
मांढि जेसळमेर ॥

—बारठ हरखो ।

[This song composed by the famous Barath Shankar describes in a poetic way the reign of justice of Maharaja Sri Singh who has been compared with Mandhata]

गीत २३

अज्ञा सिंघ चाले विन्हे वाट हुइ अकेठा ।  
 अके छति देव गति दाय आणी ॥  
 मार के सार के पाणि गह मेदनी ।  
 मानधाता पछै सुर माणी ॥

१

वाघ छाली विन्हे वाट सुधा घहै ।  
 कोइ मारै नहीं जोर कांही ।  
 मानधाता तणौ राज माल्हावियौ ।  
 मारधै राव वीकाण मांही ॥

३

प्रासिया गया मेवासिया छोडि ग्रहि ।  
 रुक पाझी बगै साह राणै ॥  
 अज्ञा पंचमुख विन्हे अकेठा ऊछरै ।  
 जंगलपतिसाह समभाय जाणै ॥

४

चमर माथै दुळै पलै सेवग चलण ।  
 पाट ऊघोर पन्न विन्हे पूरौ ॥  
 सोहियौ भबौ रायसिंघ रौ सिंघबौ ।  
 साजि मैवास अैवास सूरौ ॥

—चारठ संकर ।

महाराजा करणसिंहजी का गीत

[ Maharaja Karan Singh (1631-1669) is another great name in the annals of Bikaner. He was a ruler who was held in high esteem by the Emperor Aurangzeb as well as by his contemporaries in India and won for the Rulers of Bikaner the proud title of Jai Jangal Dhar Badshah, which now is emblazoned on the Bikaner Coat of Arms. He was at the same time a great scholar and a patron of learning. There are in the Bikaner manuscripts library some important works on poetics and other subjects named after him. ]

गीत २४

[ This song gives in a vigorous style a graphic description of Maharaja Karan Singh's attack on Goleunda. ]

गीत २४

घर धुज्जे गज्जे गयण चज्जे मेरि निहाव ।  
अरी अलंगे ओद्रके चदियौ सूर-सु जाव ॥  
चदियौ सूर-सुजाव नगारै चोट दे ।  
किर जुगां आदीत विचे दल वादले ॥  
बाल फरंके पूठ यहंतां मद-भरां ।  
हाल चले फणि सेस हुवे पाइ हँयरां ॥

२

द्वैवर नैयर हलिया जीण खसकर लोर ।  
गोवळ-कुंडे ऊपरै पड़े नगारै ठोर ॥  
पड़े नगारै ठोर चढे है चक्रधति ।  
तो सु हुइस मुहमेज जड़े कुण छत्रपति ॥  
दळ-थंभण करणैस विधूसण अरि-दलां ।  
सवळा चादण धोल गढां सिर सग्वळां ॥

३

सवळा गढ गंजण सदा भांजण सवळा भूप ।  
नरपत्नी वीकाण रा राज नवै खंड रूप ॥  
राजनवै खंड रूप विभाइण राइयां ।  
छै पाळहा कोट खड़े सु ताइयां ॥  
महपत्नी कमधज्ज मसंदां मोइणा ।  
त्रिजडां मुहि तुरकाण तणी जइ तोइणा ॥

४

त्रिजडां मुहितोइ तुरक नीजोइ नेजाळ ।  
सायर लग घर संग्रही मारथ भीम भुजाळ ॥  
मारथ भीम भुजाळ भयंकर इन भडां ।  
सत हर सारि संधारि उपाइण अन्नडां ॥  
भिइते दोइ पतिसाह तणा दळ भंजिया ।  
ते छलि साहजदान अगंजी गंजिया ॥

५

गढां अगंजां गंजणा भिड़ भंजणा अमंग ।  
 हेमर उरि धर हविकया बेऊं थाट वरंग ॥  
 वेऊं थाट वरंग कमध अवळां थली ।  
 मौजां लाख वरिस महीपत मंडळी ॥  
 जंतहरा राजान विया क्रन जेतसी ।  
 कमरे ज्यूं दहवाट किया वळ कुतवदी ॥

६

भंजे साह कुतव्यदी गह गंजे तिलंगांण ।  
 क्रन फतै कर आवियौ जंगळवै सुरतांण ॥  
 जंगळवै सुरतांण नगारै वाजतै ।  
 गोवळकूंडौ गाहि गयंवै गाजतै ॥  
 मोर जूमलौ आणि समापै साहि नूं ।  
 धूहड़ दस्त्रिण देस बिलगौ राह नूं ॥

७

राह बिलगो अरिहरां ग्रहण करण गज गाह ।  
 वेवागिर सरिखा दुर्ग वैठौ गिले दुवाह ॥  
 वैठौ गिले दुवाह अगंजी छत्र सिर ।  
 राजा आरंभ राम कि थीजौ इन्द्र किर ॥  
 सुरताणां सुरताण सिरै साह सूर रौ ।  
 कोडि दिवाळ्यां राज आविच्चळ क्रन रौ ॥

## गीत २६

[ This song describes how Maharaja Karan Singh foiled the plot of Aurangzeb to convert the Rajput Rajas and their followers to Islam after taking them beyond Indus under the pretext of a campaign against *Kabul*. With the assistance of a friendly Syed the Maharaja discovered the intention of the Emperor and under his leadership the Rajas destroyed the boats that were meant to carry them. The Khyat relates how on this occasion, the Rajas to show their gratitude seated him on a throne, made a *tilak* on his forehead and hailed him as Jai Jangal Dhar Patisah—Victory to the Emperor of Jangal ]

See History of Bikaner, pages 214-246 ]



गीत २५

१

करणा प्रथी इक-राह पतसाह आरभ करे ।  
 कूच कर हले दर कूच काजा ॥  
 अटक असराणा रा कटक सय ऊतरे ।  
 रहे तट चार हिंदवाणा राजा ॥

२

वस खट-तीस मिल वात या विचारी ।  
 जोर औरग पड़ै सोर जाडौं ॥  
 सूर रौ सूर केवाणा भुज साहिया ।  
 आभ पडता हुवौ भूप आडौं ॥

३

कुहाड़ा मार जिहाज बटका करे ।  
 धीर सारां धरे मेढ घोखो ॥  
 करां खग तोल मुख बोल कहियौ, करणा ।  
 जिते ऊभौ इते नही जोखो ॥

४

करणा वाखाणा दुनियांणा धिन धिन कहे ।  
 धरम छत्रियांणा भुज अमर धारू ॥  
 अटक सं लिया हिंदवाणा आयौ उरड़ ।  
 मुरड़ पतसाह वीकाणा मारू ॥

—देदो ।

[The Emperor was naturally very angry with the Maharaja and he sent an army against him. The Maharaja applied to Karaniji for help. He proceeded to Desnok and worshipped the goddess with an hymn of his own composition praying for protection against the Mughals. The Emperor on an after-thought recalled the army and sent an *ahdi* (messenger) to summon the Maharaja to Delhi.

The hymn composed by the Maharaja, which is still sung at the Desnok shrine on the night of the *rati-jaga*, is given on the next page.]

गीत २६

१

भिड़ती खुरसाण जिते दळ भागा ।  
 आई, करण तुहारी ओट ॥  
 वीकाणौ देसाणे वांसै ।  
 करनावे, पळटै क्यूं कोट ॥

२

मूगल-दळ मेटो, मेहाई, ।  
 धर जंगळ सिर भाय धरौ ॥  
 वीकै दुरंग थापियां वांकौ ।  
 कांटां सरण उवेळ करौ ॥

३

आई जंगळ राखियो ओखै ।  
 राजा धरम हींदियां राह ॥  
 करण सहाय आवतां करणी ।  
 पाळा वळ मुढ़िया पतसाह ॥

—महाराजा करणसिंह ।

## गीत २७

[ This song describes the awe inspired by the Maharaja. It goes on to say that while other princes were afraid of the Mughal Patishah, the Mughal Patishah was afraid of Maharaja Karan Singh ]

गीत २७

१

कमध कीध सर धग आण आलम कहै ।  
 पैरियां विहंड नीसाण चायौ ॥  
 और भूपाळ सहि ओद्रकै असुर सूं ।  
 असुरपति ओद्रकै करण आयौ ॥

२

आचियौ दखिण हूं मुरद ऊमै अणी ।  
 देसपति हुवै फिण अवर हूजै ॥  
 धकै औरंग रै अवर लुन धूजिया ।  
 धकै करण साह रै साह धूजै ॥

३

सुर रौ तपै नरनाह आस्त्राडसिध ।  
 धजवडा पाण गैणाग धारै ॥  
 मीर भय धरहरै दूसरा महीपत ।  
 मीर पति धरहरै करण मारै ॥

[ The next two songs describe in a vigorous style the Maharaja fighting in the battlefield. The rhythmic flow of the language may be specially noted. ]

गीत २८

१

फरगि तोलतौ रुक चख चोळ कीयां करण ।  
 सुभट वणिया बिहूँ वाह सायै ॥  
 हाकतौ घाट ऊबेलतौ हरबलां ।  
 मोरचां भावियौ घाट माथै ॥

२

गड़ड़ते सोर भरि जोर भाती गहण ।  
 खड़ड़ते कायरे बोह खिबतै ॥  
 चाल चढियौ कड़े सूर-सुत चापडै ।  
 छाडियै पागडै मछर छिलतै ॥

३

बलां चहुं वाणें मोलां सरां बरसतां ।  
 घडै घूपाण केवाण धारे ॥  
 भभकियौ बलै भाराय उकतौ भुजे ।  
 साथ हाकलि जंगलनाथ सारे ॥

४

बाढि भरि काढि जळ चाढिवे धीकपुर ।  
 साचवे बिरद रायसिध साजा ॥  
 धरा उजवाळियां दीपियां खदग सिध ।  
 रण फतै कियां जग जेठ राजा ॥

गीत २६

१

गोळे नाळिअे वाजंती, घडा गाजंती करंती घोरि ।  
खिचंती ऊनागे सागे, रचावंती रीठ ॥  
टीळां घागां रागां चाढि, धूमरंतो वीच घोडौ ।  
नाखियौ सुजाणी, जोहे पांखियै निग्रीठ ॥

२

वेलियां बापूकारंतौ, व्याघारंतौ भुजे आभ ।  
धाकारंतौ वैरीहरां, साभतौ सनाह ॥  
वारणां घडां वारंतौ, मारंतौ मसंदां मेझां ।  
साह रा कामां सारंतौ राजा कण साह ॥

३

डहोळंतौ दखिणाधी घडा रायांसिंघ दूजौ ।  
हिछोळंतौ तुरी खुरी उरे बंध हाब ॥  
तौखंतौ सोहे विजद, खोलंतो भोगी खळां रे ।  
रोळंतो छडाळौ राजा टंडोळंतौ टाख ॥

४

फाडंतौ फौजां अफिर, घूमाडंतौ घामे घड ।  
भवाडंतौ वीक भवौ खिलंतौ नि घात ॥  
वीजळा फाडंतौ वैरी, बायाडंतौ जैत वीजौ ।  
पैबादै पाडंतौ सोहे राठीडां रौ छात ॥

५

दै खुरे गाहंतौ हेफां, बोलाडंतौ भडां बीजां ।  
साहंतौ वाहंतौ सार गाहंतौ सरीक ॥  
दाहंतौ फाळां दैचाळां रौदाळां पौचाळौ राजा ।  
बडा मद वीका घाळा बहे दूजौ वीक ॥



६

रुक हूँ भरत रत्त, धरंतौ कोप घूहड़ ।  
 बेहड़ा घड़ा करंतौ, चरतौ दुबाह ॥  
 सुर ही करे सराह पातिसाही धोलै पूरौ ।  
 बाह बाह बीकानेरै तखी हथवाह ॥

७

खगे नगे खळां खेसे, पगे राखी पातिसाही ।  
 साखी तां वातांरौ सुर, सोळ सै संमति ॥  
 बीजापुरौ सेन बीतौ, वज्राञ्जे जेझाई वाजा ।  
 जीतौ जीतौ महाराजा घदीतौ जगति ॥

—बीह वृद्धो सुरताणोत् ।

[There is a popular Hindu custom that one should repeat the names of Sri Krishna and the *datars* (generous persons) on getting up in the early morning. This song says that Maharaja Karan Singh was such a great *datar* that the people repeat his name even before that of Sri Krishna.]

गीत ३०

१

परभात समी परमेसर पहिली ।  
 बाघी जग तियाग लहे ॥  
 पाट पगार संसार प्रमाणै ।  
 करण-करण खट वरण कहै ॥

२

सबला विरद घहण सुजावत ।  
 अबला बली अचल ऊबेल ॥  
 जंगल जपै राज जंगलचै ।  
 जगत गुरु पहिली जग चेल ॥

३

खट-दस-धीस धंस खत्रियां गुरु ।  
 खट दरसण आचार खरौ ॥  
 धाजणै ऊगां दिन बहिलौ ।  
 हरि पहिलां किलियाखरौ ॥

४

चारण भाट धाट बड चौकी ।  
 बड दातार चढंती बेस ॥  
 राम अघौ ऊगतां अघौ रवि ।  
 नाथ जपै नवसहस-नरेस ॥

[This is an elegiac song on the death of Maharaja Karan Singh. The poet says that in spite of the efforts of Aurangzeb the Maharaja preserved his honour untarnished and his glory unimpaired.]

गीत ३१

१

नरां नाह पतसाह छोडाइ सकियो नही ।  
 समांमो कमंध जोय निमांमी सिंध ॥  
 आप रा चडेरां खाटिया अछाड़ा ।  
 करण म्यौ प्रवाड़ा बांधियां कंध ॥

२

छुडावण घणां खपियो ! दिखी-छातपत ।  
 रुक मैचक हुवा दास दोय राह ॥  
 पुराणा नरा धीकां तणा प्रवाड़ा ।  
 तीस बांधे गयो जंगल पतसाह ॥

३

कमल विण नामियां दंडवत विण कियां ।  
 बजाड़े प्रथी सिर मुजस बाजा ॥  
 विरद विण छोडियां कुजस विण बुलायां ।  
 रेह विण बगायां गयो राजा ॥

४

साह सुं गयो अनमी धकौ सुर-सुत ।  
 राय सतियां तणै भूलत रसियो ॥  
 विरद बांकम तणा थी कमल बांधियो ।  
 वीद बांकम सुरां लोक बसियो ॥

महाराजा अनूपसिंहजी रा गीत

[Maharaja Anup Singh was the tenth in descent from Rao Bikaji. He ruled from 1669 to 1698. The Maharaja was undoubtedly one of the most remarkable personalities of his day in India. He was a noted general and administrator, a distinguished scholar and author as well as a great patron of literature and art. He revived the golden days of Bikaner valour and fame. He took part in the numerous campaigns of Emperor Aurangzeb in the Deccan and personally directed the charge against Golconda.]

He collected around him, even when he was the heir-apparent, a galaxy of poets and literary men. He was himself the author of many works on different subjects. The wellknown Manuscripts library of Bikaner, now named after him as the Anup Sanskrit Library, contains books the great bulk of which was collected in his days. 'When the Brahmanas were concealing their books and often destroying them from fear of the intolerent Emperor, Anup Singh bought a number' and they are still preserved in the Library.]

गीत ३२

[This song says that as Maharaja Jaswant Singh is dead and the Maharana has taken to the mountains Maharaja Anup Singh is the sole Saviour of the Hindus and the Hindu religion.]

गीत ३२

करे पाण सुस्ताण असुराण सह करेवा ।  
 मुघौ असवंत जिकौ सींग मोलै ॥  
 पाण तज राण खूमाण ग्यौ पहाड़े ।  
 आज हिंदवाण धीकाण ओलै ॥

२

पेख उतराद दखणाद पूरव पछिम ।  
 धुज मन सरम सारी धरा की ॥  
 सयल दोय राह री साह री मान संक ।  
 ताहरी करण सुत ओट ताकी ॥

३

कूरमा जाइमां अहाड़ां कमधजां ।  
 चलागी चहु जुग बीच चावी ॥  
 माम हिंदू धरम तणी सारी मिलै ।  
 अना राजा खने, चाल आवी ॥

४-

हुघी घटियै कळू अघट वीकाहरी ।  
 भली सौभाग सतार भाखै ॥  
 राज हिंदवाण री लाज जिम रहावी ।  
 राज री लाज वज्रराज राखै ॥

—आसियो भोपत ।

गीत ३३ और ३४

[ These two songs describe the Maharaja fighting in the battlefield. ]



गीत ११

१

घटा उलटै मंतगां त्यार अंवाटा जुभाऊ धुरै ।  
 चोसटा कीलके देवी चढै मुखा चोप ॥  
 बीजापुरां दिल्लीनाथ जोड़ो आय काम वरै ।  
 आढौ दिल्ली फौजां लाडौ मांडजे अनोप ॥

२

चौमासे घाबलां जिहीं फौजां रा समूह चालै ।  
 आगली गयाद छाजै अगाजै अपार ॥  
 विकटा सुभटा बिटे पटा छुटे तेण बेला ।  
 धणी घटा आढौ घरे राजा जडा धार ॥

३

प्रधीनाथ पोधिया भाराथ पाथ जेम पौधै ।  
 हाथ काढै राजा जठै चाँगणौ सहास ॥  
 पातस्याहां भाजै खेत पूठ खे पातस्याहां ।  
 पातस्याहा ग्रहे मोखे पातस्याहां स ॥

४

बाखां बाख पाजै गोळा चोसटा सवीर वके ।  
 घाहाहरा मील भाजै छाजै पखां बोख ॥  
 जठी-जठी भार पड़ै मीरजा ओहटे जठी ।  
 तठी-तठी राजा आढो ओहजै सतोल ॥

५

बीजापुरी गोलकुंडे सभुं सुं बांधिया वेधै ।  
 कांधे वद नवा कोटां कहाविया कोढ़ ॥  
 हेंचै पती आगे अने सारा सेत बंध डोढ़ै ।  
 तीन पातस्याही राढ़ी ओकै अकै तोढ़ ॥

दिली रा हरोळ कन तणा रायांसिघ दृजा ।  
सिधु भुजा पूजे भदां पातस्या सिपाय ॥  
नये लाख घोड़ा तणी पातस्याडी तणी ने की ।  
भेरुं राजा अनै गधे दुहं भुजां आय ॥

—वारठ असरदास ।

गीत ३४

( १ )

१

वागां ऊपड़े विखमी वार धड़के आकास घर ।  
खरी खेध वाजी खरा वहसै दुवाह ॥  
निहसै केवाण नागै ऊससे विचे आराख ।  
साह री मक्षति साजे जांगळू री साह ॥

२

रह्यो भाण साहि रथ खड़े नहीं देसै खड़ी ।  
पड़े लोह पार पायै कगे खागां भाट ॥  
क्रन रै विच केकाण माणै आप तथै मारु ।  
ऊपड़े वेळा अफारी नांसियी निराट ॥

३

हौक रै विचै हेकल पापूरै पासां बेली ।  
सिरीहर्या चाहे सार ऊडै सतां अग !  
रासाहरे साहि रुक भूक कीया पल्लां भाजे ।  
आप रै प्रमाण आनी जीप ऊभो जंग ॥

४

दिली रा राखे अज्जद महा करे जुध मोटो ।  
घजाये जेताई वाजा कियो फतै काम ॥  
सिवै री सेना संघरि आप रहे खेत साजो ।  
नेत वंध राजा कियो कियो वडो नाम ॥

—सांदू जगो ।

गीत ३१'

[This song eulogises the Maharaja as the defender of the Hindu Dharma.]

गीत ३५

१

अन कारी धरा तणौ इंद आयां ।  
 वहि जावै अंर चहुं बल ॥  
 जल चाढण राजा जांगल्यै ।  
 जंगल संचै तेण जल ॥

२

सघण वरसतै समौ सदाई ।  
 जल अवरं धर चौ वहि जाहि ॥  
 पाणी चाढण साम घाष रै ।  
 महि राखे तैं पाणी मांदि ॥

३

अना धरा यारी चौ अै गुण ।  
 सुबल श्हावण सधर सधीर ॥  
 चाढण नीर वीकपुर-नायक ।  
 निज धरती राखे तैं नीर ॥

४

औरंग कोपे सघण ओहीनौ ।  
 करण तणा इम अगत कहै ॥  
 रेणा अंव सुखे तैं राखे ।  
 राजा हींदू धरम रहे ॥

[This song refers to the year 20 (samvat 1720, A.C. 1663) which was a year of great adversity specially for the literary class. The song says that those who had taken refuge with Maharajkumar Anup Singh were saved.]

गीत १६

१

प्रलैं काल वीसी कहत ही अ ऊपर प्रिधी ।  
 प्रवल पग लांह फल चुगौ पावे ॥  
 प्रागिवद् किसन तिम छुर रै पोतरे ।  
 अनै छट हो उरग्य रछा आये ॥

२

हले चले हुनी माख विमन यहालिया ।  
 भोयग्य मुरङ्गिगे धर आम भिलगा ॥  
 प्रिधी चौ नाथ कवि पात बेला पढ़ी ।  
 बडे तरवर कुंवर पखे बिलगा ॥

३

दसा दूऐ संमति सुकवि दस देस रा ।  
 च्यारि भुज धखी जुग पलटि चाले ॥  
 संपजे नव निध पाव पत्र सेवत ।  
 वंचे साखां त्रिख फरण चाले ॥

४

लुभ्या जल बोळ ववि दरायर होइ खलक ।  
 मनि किसन साम वे जदिन माया ॥  
 कलप-वख कमंध छाया करे करियणां ।  
 ऊबरे जिता वीकाण आया ॥

गीत ३७

[This song was recited on the occasion of Maharaja Anup Singh's marriage with the daughter of Rawal Akhai Singh of Jesalmer. It extols his great bounty saying that it is not easy for other prince; to tread in his footsteps.]

महाराजा अनूपसिंहजी जेसलमेर परणीज्या पधारिया । रावळ  
अखैसिंहजी पेसघाई में कोस ३ सामा आया । पीछे विवाह हुआ ।  
त्याग बांटण सारू दरवार में नफे रा असामी जेसलमेर रया ।  
त्याग रा रिपिया डेढ लाख बांटिया । वडों जस लियो । जिण री  
गीत ।



गीत ३७

१

माडे ची धरा अना कुळ मंडण ।  
 वढ दातार अमनमा वीक ।  
 मोड वंध्या आयौ नूं मारण ।  
 मोड वंध्या संकं मंडळीक ॥

२

चीत उदार जादमां चंवरी ।  
 आप तणै कुळ चाढण ओप ॥  
 पाडोसियां फटण सुज पेंडो ।  
 आयौ पेंड जेण अनोप ॥

३

करण-तणै परणंतै क्यावर ।  
 कर मुकता कवि विये कल्याण ॥  
 वढहर कहियौ पंथ वढाळो ।  
 जांगळवा कहियौ जेसाण

४

रासादरे तिकूणै रेवंत ।  
 भड्डी मंडाय वडा वद भाल  
 गांगाहरा सोत्तिया गढपत ।  
 चीळ तियै नन सकिया चाळ

गीत ३८

[ This song was composed on the death of Maharaja Anup Singh. Herein the poet says that after the death of Maharaja Jaswant Singh of Jodhpur, Anup Singh took upon himself the obligation of defending the Hindu Dharma. ]

गीत ३८ , ११

१

दृष्टां साह रां चाह दोय राखे दुनी ।

कमंध विसरामियां कहै नव कोट ॥

जसै रै मरणा सँ पछै जोरावरी ।

अनौ हिंदवाण धम राखता छोड ॥

२

करणा इक राह पतसाह खमियो किनौ ।

प्रथी जोगणपुरी दाखरे पांण ॥

धरम छट वरणा रां जितौ दृधता धरा ।

करणा सुत राखती साहि केवाण ।

३

हेइये थाट खनघाट विध हालतौ ।

सुरहर आप रा भुजां साक ॥

धरा अनमी थकी रयी जंगल धरणी ।

मरणा जीवण जिते राध माक ॥

४

पाट हूतो तिणां प्रवाड़ा पाट पत ।

बजाड़े वार संसार वाज्रा ॥

आप ते राख रज सुरग वसियो अनौ ।

राज-रिध भोगवे महाराजा ॥

पदमसिंहजी का गीत

[Padam Singh (1615-1683) was a younger son of Maharaja Kanan Singh. 'Padam Singh is *par excellence* the hero of Bikaner and occupies in the minds of the people, the same place which Richard the Lion-hearted holds or held on the minds of the people of England. To the present day his huge sword is reverently preserved. Reckless courage, great personal strength, and extreme open-handedness were the characteristics on which Padam Singh's popularity rested'. His generosity won for him a place in the great *datas* of all ages 'whose names should be reverently repeated at Parameswar's time &c in the early morning'. He made a gift of nine lakhs of rupees to a charan at Udupur in reward for a single complimentary couplet.]

गीत ३६.

[This song describes how Padam Singh avenged the death of his brother Mohan Singh who was murdered by the Kotwal of Aurangabad. 'Hearing of the murder he drew his sword, grasped his shield, and hurried into the durbar where the Kotwal had gone. The Emperor retreated hastily to the palace and the nobles stood in consternation. Padam Singh rushed upon the enemy and severed him into two with a blow which also left a mark upon the pillar near which the Kotwal was standing'.]

पदमसिंहजी कोटवाल के साले ने मारियौ तिख सायद रौ गीत ।

गीत ३६

१

मोहण अंघ्रिआस विचै जुध पदमा ।  
 किलमां चड्यौ कराड़े ॥  
 भायां वैर उग्राहण भाई ।  
 भायौ आग उघाड़े ॥

२

सांभळ भात, मती कर सांसौ ।  
 जोवत हुयग्या असुर जुवा ॥  
 अकण घाव बि-टूक सदा ह्वे ।  
 अकण घाव छ-टूक हुवा ॥

३

कंध करग पग अंग कण कण ।  
 रुक सिर भाटके विया रासा ॥  
 वैर उजवाळतै चौगणी वालियौ ।  
 वैर वसियौ नहीं रात वासा ॥

४

नमो नरनाह हथवाह पदमा निडर ।  
 घोड अरि थाट असुरां सवांही ॥  
 साहियां खड्ग करणेश रा छावड़ा ।  
 मालियौ भलौ अंघ्रिआस मांही ॥

५

ताप थारै पदम कमंध अकाधपत ।  
 चोल चख देख पतसाह चलियौ ॥  
 साह दरगाह मै वैर नवसहंसा ।  
 व्याज लीधा थकां वैर वलियौ ॥

[ This song relates another incident of his reckless bravery. Padam Singh was lying mortally wounded in the battlefield when the Maratha general Jadu Rai, whose brother Sanwat Rai had fallen at the hands of Padam Singh, happened to see him. Eager to avenge the death of his brother, Jadu Rai struck Padam Singh a blow. Padam Singh, roused from his stupor by it, with a dying effort sprang up, seized Jadu Rai, dragged him from his horse, threw him on the ground, knelt on him, drove his dagger three times through his chest and back, and expired with the last thrust.]

जादूराय ने मारियौ तिख भाव रौ गीत ।

गीत ४०

१

घावां बहु खेत पड़्यो त्रप धूमत ।  
 बुध-हीणै कीवी सिरवाह ॥  
 जठै पदम गिरते जादम नै ।  
 गोडां तल दीनी गजगाह ॥

२

मत धारौ मुणजै मुरघरिया ।  
 खुस रीभां देवण दध खीर ॥  
 आयै काम पदम आंटीलै ।  
 मार लियो टीकायत भीर ॥

३

कर जुध धरा रह्यो करनाली ।  
 यदखोरौ आयी चढ बाढ ॥  
 घोड़े हुंत लियो भल घांटो ।  
 देखत पार करी जमदाढ ॥

४

मैगळ तणी समापण मौजां ।  
 सकयां रयो नहीं संसार ॥  
 अपसर अर जादू रै अंग में ।  
 कर जुत मांही रयो कटार ॥

५

भुरसी निरधन ब्रबळ हजारां ।  
 रीभां दियण सिरै दोय राह ॥  
 पड़तै पदम कमंच पटोघर ।  
 पाढ़ लियो दिसण्या पतसाह ॥

[ 'A charan and his wife, near Bikaner, were in great poverty. They reflected that if they were but to apply to Padam Singh, they would be sure of relief but they neither made nor knew ballads or verses, and were too proud to beg directly. They resorted to a method of getting the money required, and at the same time of preserving their respectability. The wife, who could write, drew up a bond, attested by the sun and moon, purporting to be written by Padam Singh and pledging him to pay Rs. 140 which he had borrowed from the charan. The latter went to the Dakhan with the bond. There Padam Singh received him kindly, and divining his circumstances and motive, acknowledged the bond, and not only ordered that it should be paid, but that with ten rupees additional it should be paid by his heirs and successors annually to the charan's representatives, and for two generations it is said to have been actually paid.' The name of the charan has been given in the Khyat as Gogadan.]



गीत ४१

१

पणधारी सयल पदम वीकपुरा ।

गुण पातां सारण गरज

राजा बात घणा जुग रहसी ।

कन हाथां लिख दे करज

२

तण करणस महा घण त्यागी ।

सारै तूफ सुजस संसार ॥

खत रिपिया लिख दे खेडेचा ।

अणलीघां लीघां उणियार ॥

३

करतां बहु कागद मुकता कर ।

कष यौहरी यह अरज कर ॥

खूयी करां ऊगटां खावां ।

सदा सयल धुर गरज सरे ॥

४

धिरचै नहीं पदम विनदंतां ।

घणी बात जस मोम घणी ।

दे सांसण पूठे चा देवै ।

घर जंगल जंगल घणी ॥

५

धीसां सात नगद बांटै घण ।

बले अेक रिपिया दस बाघ ॥

दसरावे दसरावे दीजै ।

अणफट खत मामबौ असाध ॥

६

सृणां नाग नर देव स कोई ।  
 विमगौ दान अछूती बात ॥  
 कीची किणी न कोई करसी ।  
 पदम जिसी लगायत पान ॥

गीत ४२

[This song eulogises the bravery and generosity  
of Padam Singh ]

गीत ४२

१

छागा पग सेस आभ सिर लागी ।  
 सुणियो नह भागी संसार ॥  
 मोटी पाघ ऊपरै पदमा ।  
 तूटी सुणी घणी तरघार ॥

२

तहारै सुजस अमर, करणावत ।  
 वासर जग यहु बुवै वितीत ॥  
 बाधारियो पाघड़ी बिढतै ।  
 चैराड़ियो नहीं घड-चीत ॥

३

सामी इणी उरड़ियो सामी ।  
 फोआं निरख न कीनी फेर ॥  
 तैं अंत उजळ कियो करणावत ।  
 नरां बिर्या सिर बीकानेर ॥

४

भलौ भलौ सारी जग भाखै ।  
 कही न लाई घात कहीं ॥  
 मागजधरां वधावण मोटां ।  
 मोटी पाघ संसार महीं ॥

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गीत

गीत-संख्या

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